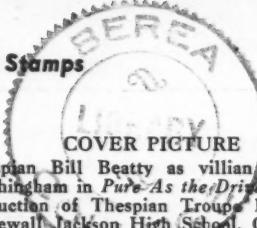


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Thespian Bill Beatty as Villian Mortimer Frothingham in *Pure As the Driven Snow*, a production of Thespian Troupe 121 of the Stonewall Jackson High School, Charleston, West Virginia. Directed by Teresa C. White.

VOL. XV. No. 3

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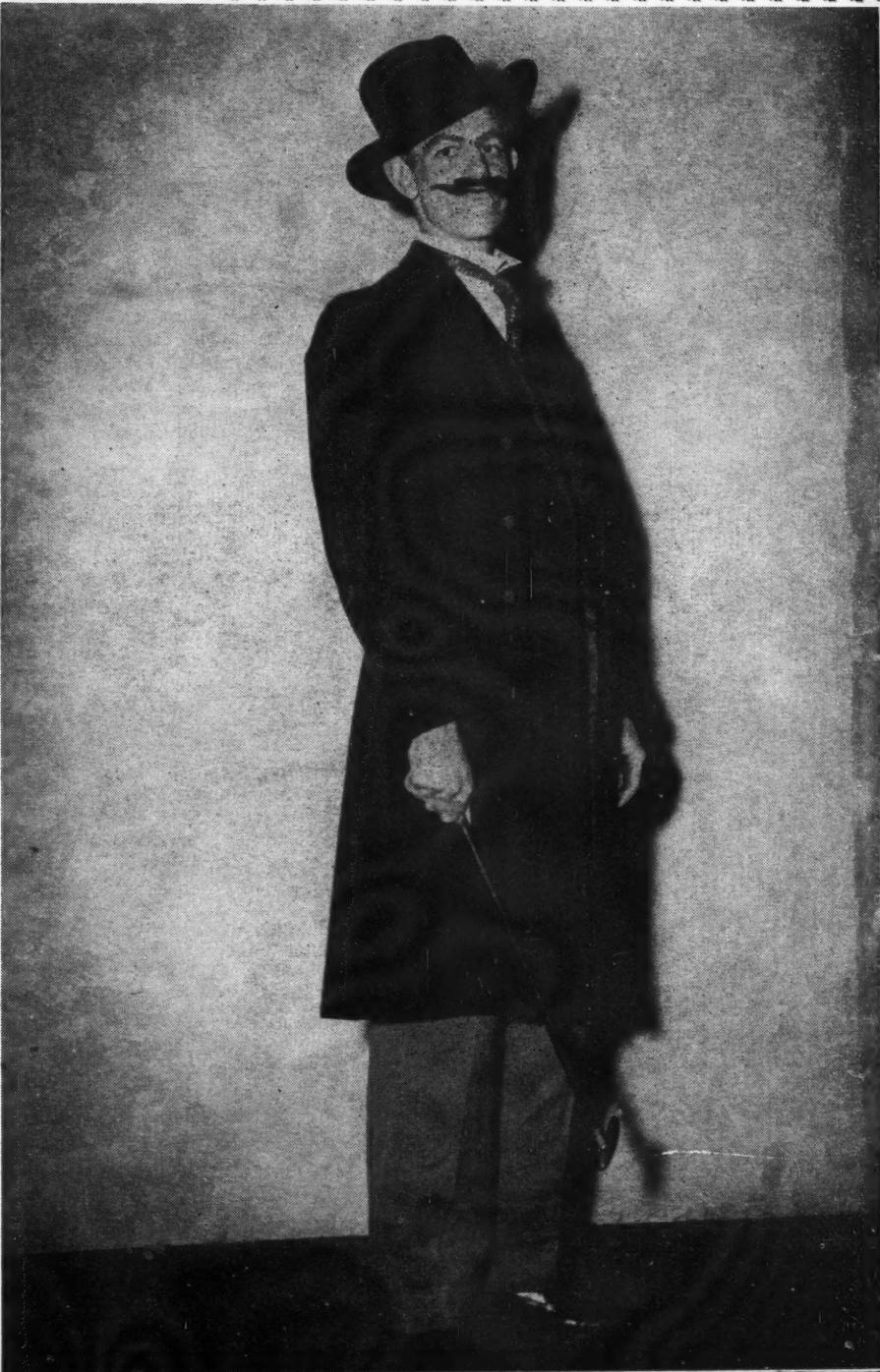
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EDITORIAL STAFF

Editor and Business Manager:
Ernest Bavey, College Hill Station, Cincinnati, Ohio

opinions expressed in these pages are those of the authors and The High School Thespian assumes no responsibility.

Advisory Editors:
Katharine A. Ommenney, North High School, Denver, Colorado
Jean E. Donahey, Senior High School, Brownsville, Pa.
Dina Rees Evans, Heights High School, Cleveland, Ohio
Harry T. Leeper, East Fairmont High School, Fairmont, W. Va.
Elmer S. Crowley, Idaho Falls High School, Idaho Falls, Idaho
George W. Savage, University of Washington, Seattle, Wash.

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Contributing Editors:
Barnard Hewitt, Brooklyn College, Brooklyn, N. Y.
Alice P. Sterner, Barringer High School, Newark, N. J.
Earl W. Blank, Berea College, Berea, Ky.
Frances Cosgrove, Bittersweet Lane, Scarsdale, N. Y.
Arnold S. Gillette, University of Iowa, Iowa City, Iowa
Ray E. Holcombe, MacMurray College, Jacksonville, Ill.
Mary Ella Bovee, Canton High School, Canton, N. Y.

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The High School Thespian is a national publication which aims to record and interpret in an impartial manner the most important and interesting events in the field of high school dramatics. Critical or editorial

THE EDITOR'S PAGE

THE Drama Book Shelf compiled during the past several months by a committee under the chairmanship of Elmer S. Crowley is published in this issue. (See page 23.) We consider this directory extremely helpful to dramatics teachers, and we urge all who plan to add to their drama library to study this list carefully. The wise director will choose a few of the most urgently needed volumes at this time, and add to her collection gradually as additional funds become available. In ordering books it is wise to ascertain in advance from the publisher if a teachers' discount is granted.

Mr. Crowley and his co-workers deserve high praise for their excellent work. Projects of the type they have seen through to completion help advance the work of all Speech and Dramatics teachers.

* * *

The annual conference of the National Association of Teachers of Speech and the American Educational Theatre Association will be held at the Commodore Hotel, New York City, on December 28, 29, 30. Some of the conferences' highlights appear on page 4. Further particulars may be secured from Prof. Rupert L. Corthright, Executive Secretary, National Association of Teachers of Speech, Wayne University, Detroit, Mich.

* * *

Because of lack of operating funds, the Theatre For Victory Council, established last spring at the suggestion of various government wartime agencies and representing nine non-commercial theatre organizations, was officially dissolved at a conference held in Cleveland early in October. The death blow to the Council actually came last June when the Congress cut appropriations for several units in the OWI, OCD, and other government wartime agencies. However, the termination of the Council will not mean a lessening of effort in behalf of the war program by the groups represented. The work in behalf of soldiers theatricals will go forward under the direction of the National Theatre Conference, while the American Educational Theatre Association will carry on with its program to locate new wartime plays. The National Thespian Society will continue to promote the activities of the High School Theatre for Victory Program.

* * *

In this issue we announce the Servicemen's Library Fund (see page 2) which has for its objective the raising of funds with which to purchase reading materials of a dramatic character for the libraries of the camps and bases within the Service Commands of the U. S. Army. We regard this as one of the most worthy causes for which contributions by high school dramatics groups may be given. A new Broadway play, a new book on the drama

or the theatre, or an outstanding drama or photoplay magazine, will give incalculable enjoyment to those men and women in service who have a deep and permanent interest in the drama and the theatre. All high school dramatics groups are urged to give this patriotic project the earnest consideration it deserves.

* * *

There are those who seem to be somewhat perturbed by the financial contributions drama groups in the schools are making to various war causes, admonishing them to first look after their own department, and club needs, before giving thought to out-of-school calls for help. Furthermore, they seem to find fault with our plan of listing in these pages the names of those groups which make financial contributions. Imagine how far the war program would get if we all looked after ourselves first! Just think: no Lend-Lease for China or Russia or the Greeks, no blood plasma for the wounded in New Guinea, and no coffee and doughnuts for our boys who call at the Stage Door Canteens. And as for giving recognition to those who help, you get button if you give blood to the Red Cross, Uncle Sam gives you a certificate if you are an air raid warden, and he gives you four stars if you become a full-fledged general. Why not give a drama group a certificate and some well-earned publicity! We have proceeded on the assumption that when a group contributes financial aid to a wartime cause, that sum is always in addition to that which is needed for the normal needs of such groups. Let's help win the war now; when victory is won we will have plenty of time to think about ourselves.

* * *

The biweekly publication, *Education For Victory*, is, to our way of thinking, the most vital journal of its kind in the educational field today. Not only is much space devoted to wartime activities of all educational groups throughout the nation, but the problems of education in the post-war world are given the attention they rightfully deserve at this time. If you are not acquainted with this magazine, we suggest that you order your copy at once from the Superintendent of Documents, United States Printing Office, Washington, D. C. The price is \$1.00 per year.

* * *

The January issue of our magazine will be devoted entirely to pictures of high school productions given during the past year. We expect to have it in the mail about December 28. We hope you will like it.

* * *

May the observance of the Christmas Season serve to lift up your thoughts to that Greater Day when peace and joy will be shared by all men the world over!

Notice to Thespian Sponsors

THESPIAN Sponsors and other friends attending the annual conference of the American Educational Theatre Association and the National Association of Teachers of Speech at the Hotel Commodore, New York City, on December 28, 29, 30, are cordially invited to call and make themselves known at the Thespian Information Desk which will be located in the conference registration room.

An informal luncheon for Thespian Sponsors, as well as representatives of Alpha Psi Omega, and Delta Psi Omega Dramatic Fraternities, is tentatively scheduled for Wednesday at 12:30 p. m. Reservations should be made at the Thespian Information Desk before 11:00 a. m., Wednesday, December 29.

New Assistant National Director Appointed



Miss Donahey

The appointment of Miss Jean E. Donahey as Assistant National Director, succeeding Miss Beulah B. Bayless of Hollister, California, is announced by the Council of the National Thespian Society.

Miss Donahey brings to the Society a wealth of experience as dramatics director and Troupe Sponsor at the Brownsville, Pa., Senior High School where she has been employed since 1929. She holds a Bachelor's Degree from the California, Pa., State Teachers College, and a Master's Degree from the Pennsylvania State College. Miss Donahey's connections with The National Thespian Society began in 1931 when she established Thespian Troupe No. 187 at the Brownsville High School. The Troupe, as well as the dramatics program of the school, has been under her capable and aggressive leadership during the past dozen years. She is a founder of the Monongahela Valley High School Drama Festival which until the outbreak of war was held at the California State Teachers College. In 1936 she was appointed Thespian Regional Director for Pennsylvania, a post which she has held for the past seven years.

During the 1939-40 season Miss Donahey served as chairman of a committee which revised the Thespian Initiation Ceremony. Her outstanding work in this capacity lead to her appointment as chairman of another committee last spring that prepared a comprehensive discussion on the "Organization of the High School Dramatics Club" which was published this fall in *A Wartime Manual For High School Dramatics Directors*, a publication of the National Thespian Society. This fall Miss Donahey became a member of the editorial family of this publication, serving as one of the advisory editors.

In addition to her duties as dramatics director and Troupe Sponsor, Miss Donahey finds time to serve as a member of the American Red Cross Motor Corps, and sponsors a variety of projects in behalf of the war effort in her school and community. As for hobbies, she claims the collection of books, quilts and candlesticks as her principal interest, but traveling must not be overlooked. She has been in thirty-eight States, and, no doubt, plans to resume her summer journeys after the war. We are happy to have the privilege of presenting Miss Donahey to our readers and to the members of the National Thespian Society.



Scene from *Red Queen, White Queen* as staged by the dramatic students of the Academy of the Holy Angels (Thespian Troupe 568), Minneapolis, Minn. Directed by Sister Charitas. This production was given Excellent rating at the festival held at Des Moines, Iowa, in 1942.

Servicemen's Library Fund Sponsored By National Thespian Society

HIGH school dramatics groups throughout the nation are again provided with the opportunity to help further the war effort through financial contributions. This opportunity is provided by the Servicemen's Library Fund for which The National Thespian Society will serve as sponsors. Readers will recall that last season the Society served as sponsors for the Stage Door Canteen Fund to which dramatics groups contributed over \$4,000.00.

The Servicemen's Library Fund has for its objective the raising of funds with which *dramatic publications, plays, and books on the drama and the theatre, may be purchased and distributed among the libraries in army camps, posts, and bases located in the various Service Commands in the country*. If sufficient funds become available, similar materials will be made available to the libraries in the larger USO centers.

According to present plans, orders for the first set of dramatic publications will be placed for some eight hundred camp and post libraries as soon as sufficient funds are available. A second order of other timely and helpful publications will be placed as soon as additional funds are secured. The process will continue throughout the season, with the hope that by the end of the present school year each library is provided with a valuable collection of such materials. Emphasis will be placed upon the acquisition of copies of the latest Broadway plays which are of particular interest to the men and women in the various camps and bases.

What Men of the Army Say

About Materials Provided by the Servicemen's Library Fund

"Thank you for the kind offer to provide theatre publications and books on the drama and theatre. We will be most grateful for any material you are able to provide."—*Capt. Paul Hammond, Acting Chief, Special Service Branch, Northwest Service Command.*

"Major General Milton A. Reckord, the Commanding General of the Third Service Command, desires that I express to you his sincere appreciation for your generous offer to furnish complimentary subscriptions, and for your patriotic interest in the welfare of our service men."—*Lt. Col. Richard C. O'Connell, Special Service Branch, Third Service Command.*

"Thank you for offering to place camp libraries in this Command on your free mailing list for dramatic publications."—*Major Bernard J. Duffy, Special Service Branch, First Service Command.*

"Appreciation is expressed for the interest of your organization in the welfare of enlisted men."—*Capt. John E. Haigney, Special Service Branch, Second Service Command.*

"Your cooperation with the Army Library Service is appreciated."—*Major Wallace Ford, Special Service Branch, Fourth Service Command.*

"You may be sure that your friendly interest and cooperation in furnishing this material for the army libraries in the eight western states is appreciated by this office and will be thoroughly enjoyed by the men."—*Xenophon P. Smith, Chief, Library Section, Special Service Branch, Ninth Service Command.*

"Thank you for making this material available to the men in the Fifth Service Command."—*Major John L. Milburn, Special Service Branch, Fifth Service Command.*

The office of the National Thespian Society will serve as headquarters for the Fund. There is no set amount dramatics group may contribute for this purpose, nor are there any restrictions concerning the number of contributions a group may wish to make during the season. The names of all contributing groups, and the amounts given, will be announced regularly in this publication. At the close of the present season a statement showing all contributions received and how they were spent will also be published in this magazine.

Contributions for this Fund may be raised through normal channels open to high school dramatics groups, including play productions, special assembly programs, dances, special sales, and voluntary contributions by dramatics club students. Contributions should, in all instances, be made payable to the "Servicemen's Library Fund" and addressed care of the National Thespian Society, College Hill Station, Cincinnati, Ohio. Upon receipt of a contribution to this Fund, an attractive certificate of acknowledgement will be mailed to the contributing group. This certificate may be framed and preserved.

Dramatic publications furnished through this Fund will not only provide reading enjoyment for the servicemen and women; they are also designed to keep many of those interested in the drama and the theatre well informed on these great cultural activities. It must be remembered that hundreds of dramatics teachers, stage technicians and other theatre workers are now in the Services. A great many of these people plan to return to their professions after the war. To help keep them posted while in the armed forces is one of the purposes of the Servicemen's Library Fund.

'Adolphe Appia

by BARNARD HEWITT

Chairman, Dramatics Committee, Brooklyn College, Brooklyn, N. Y.

ONE day in 1922 the great French actress, Sarah Bernhardt, was admiring a group of Adolphe Appia's stage designs on exhibition in Amsterdam. The phrase she used to describe herself and Appia was at once witty and profound: "The great Known before the great Unknown." When Appia died six years later he was still almost unknown to most theatre workers, and to all except a few of those, his name stood merely for reform in stage lighting. He had published books on the theatre, the first as early as 1891, but these had caused no stir. They were not easy reading. His notable productions numbered only half a dozen, all of them operas or "music-dramas." He seems to have been a modest, uncontentious man, content to live most of his life secluded in his medieval chateau on the shore of Switzerland's Lake Geneva.

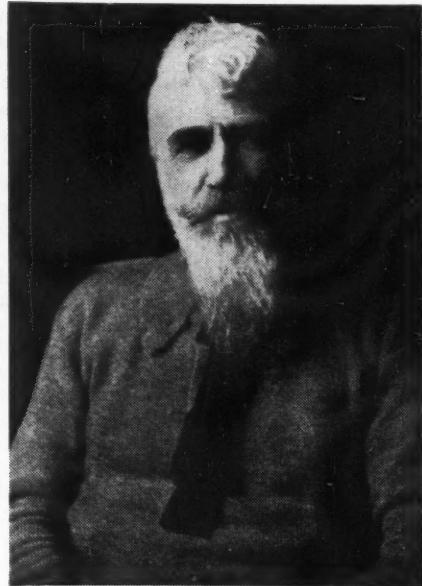
However, he did draw a number of scene designs. Some of these were published in his books, and most of them were exhibited from time to time with the work of other designers. Unlike Craig's* designs, Appia's raised no question of practicability, and little by little their influence spread over Europe and America. As Lee Simonson says, "Practitioners of stagecraft were converted by a set of illustrations to a gospel they had never read." In 1932, *Theatre Arts Monthly* devoted its August issue to the life and work of Adolphe Appia. In it Lee Simonson credits Appia with having revolutionized modern stagecraft, and Jean Mercier of Copeau's famous *Compagnie de Quinze*, which had had the benefit of Appia's advice and encouragement, wrote: "All that has been accomplished since 1900 in the renovation of our dramatic art—from Reinhardt stairways to Russian Constructivism—is due to Appia."

This seems all the more remarkable when one discovers that Appia's writings about the theatre are concerned not at all with production of plays but with the production of opera, or as he preferred to call it, "music-drama." Born in Geneva, Switzerland in 1862, Appia showed very early a talent for music, and it was through music that he came to be interested in the theatre. When he was eighteen he saw his first opera, a production of Gounod's *Faust*, and he was bitterly disappointed. The music was beautiful, but the scenery and the acting seemed to have no relation to the music. As he said later, the production showed him the "inner nothingness" of scenic art. Two years later he left Switzerland to continue his

study of music in Leipzig, Dresden, Paris, and Bayreuth. Already concerned to improve the staging of opera, he added to his musical studies the study of theatrical technique and stagecraft.

Bayreuth and the festival productions of Wagner's music-dramas gave the first clear focus to Appia's dissatisfaction with opera staging. He was inspired by Wagner's theory that the theatre, by combining all the arts in the music-drama, was destined to become the highest form of art. Appia felt that Wagner had only partially succeeded in realizing this ideal. Wagner had written magnificent dramatic music, but had failed as a producer. The Wagnerian setting was largely painted on wings, backdrops, and borders, a mere illustrative background for the singers. Moreover it was tasteless in its luxuriance and flamboyance, quite out of keeping with the dignity and grandeur of the music. Appia's first tentative proposals for reform were presented in a little book, *The Staging of Wagnerian Music Drama*, published in French in 1891. In 1899 he gave his fully developed theory to the world in a book called *Music and the Scene*, which he wrote in French but which has been published only in a German translation.

Appia's purpose was to make the scenic side of opera as expressive as the music and the singing. He accepted Wagner's premise that the drama receives a two-fold expression: in the music and in the libretto. The music is a direct, ideal expression. How can two be kept in harmony? The music controls the singing of the libretto, but the libretto is also expressed through the movement of the actor-singers and through the scenery. In order to insure that the stage movement and the scenery would be truly expressive of the drama, Appia built up a beautifully logical order of expression. Music is an art of sounds in sequence developed in time. Scenery is an art of forms developed in space. The actor-singer, since he moves, is capable of expression both in time and in space. So, says Appia, the music will provide the actor-singer with an exact guide to his movement; his movement will be a pattern in time set by the music. But his movement takes place in space as well as in time, and thus will determine the form and dimensions of the stage set-



Adolphe Appia

ting. This is true, of course, only of those parts of the scenery which the actor-singer actually uses, stands on, sits on, leans against. For Appia these are the most important parts of the setting. Background elements are less directly controlled according to a principle of contrast: the complex form and rounded lines of the human body require to be set off by simple forms and straight lines in the background. All the scenery thus projected by the music through the actor will be directly expressive of the drama, not imitative of natural forms. Toscanini said of Appia's settings for *Tristan*, "They sing."

Appia assigns to light a two-fold function. Through light's power to cast shadows it is capable of uniting the actor-singer with the setting in a three-dimensional, sculptural whole. But light is mobile, free to change direction, intensity, area, and color, and light is unsubstantial. Moreover, it has like music, a direct appeal to the emotions. Thus it can become like the music a medium of direct expression in ever-changing accompaniment to the words and movement.

This theory, in spite of the fact that it was developed for opera, has had profound effects on the staging of ordinary plays. Appia shifted the emphasis in scene design from the background to the stage floor; he made the ground plan more important than the perspective sketch. Undoubtedly too, the unity, simplicity and abstract character of Appia's designs has inspired some of the same characteristics in modern settings, especially for the plays of Shakespeare and other non-realistic plays. His use of light as a means of revealing the plastic unity of actor and setting and as direct means of expressing emotion were the first of his ideas to be widely known. Undoubtedly, the great change in stage lighting, which has come

This is the third in a series of articles about great men who have made the modern theatre which Prof. Hewitt is addressing to our high school student readers this season. The fourth article will appear in our February issue.—Editor.

* See Prof. Hewitt's article on Edward Gordon Craig in our November issue.

about since 1890, from dependence on footlights and borderlights to an emphasis on the spotlight is due in large part to Appia.

There are other ideas of Appia's, which if they have had less influence on the modern theatre, are nonetheless interesting. In 1906, Appia met Jacques Dalcroze and became acquainted with the Dalcroze system of Eurythmics, a method of educating the body through rhythmic movement. Appia had been no more satisfied with the traditional patterns of movement used in acting Wagner's music-dramas than he had been with the traditional scenery. Here was a system for making the actor-singer into the ideal instrument for expression of music-drama, for making him sensitive to the time-patterns of music. Appia worked a good deal with the Jacques Dalcroze Institute at Hellerau, and in 1913, produced Glück's *Orpheus* there. Although much of the acting of opera remains realistic, Eurythmics has become an accepted part of the training in many schools of theatre, dance, and singing.

At Hellerau Appia broke away from the traditional form of the theatre building with its proscenium arch separating actor and audience. He did not design or even describe a "theatre." He said, "Let us leave our theatres to the dying past, and let us construct elementary buildings designed merely to cover the space in which we work." In a great hall equipped with stage lights and simple scenic units but with no proscenium and no curtain, the artists: actors, singers, composers, conductors, dancers, authors, worked out the production unhampered by the restrictions of the conventional theatre building. When the work was done, the production ready, seats could be installed in whatever space was left for the audience, and the production could be presented to the public.

No doubt in response to the current of the times, Appia was altering his notion of theatre art. The Wagnerian starting point of his earlier theory was the notion that Art is the function of the especially gifted individual, the Artist, whose vision of Truth and ability to express that vision set him apart from the ordinary run of men. Appia's whole purpose in *Music and the Scene* was to describe a system whereby the Artist's vision might find its way in all its original clarity and beauty to the stage. Like Craig he was seeking to bring the unity of a single creative mind into an art which has almost always been a collaboration of a number of artists, of greater or lesser creativity. Craig proposed to achieve this unity by making one man responsible for all: writing, composing, designing scenery and costumes, and light, and directing the actor. Appia proposed to do it in opera by making music the regulating factor, controlling the whole production.

As time went on, however, Appia drew away from his first premise that art is the function of the exceptional man. In 1921, in a book called *The Work of Living*

Art (published in French), he discarded it entirely. "*Living Art*," he wrote, "implies collaboration. Living Art is social; it is unconditionally the social art. Not the fine arts lowered to a plane within the reach of all, but all rising to the plane of the fine arts . . ." Art, if it was to live, must win the participation of all. Appia predicted performances in which the public would take part, in which there would be in effect no audience: "performances before which only mutes will remain silent and only the aged and infirm will be confined to the spectator's bench." In these democratic times we are often reminded that art should be for all; Appia wanted not art for every man, but every man an artist. No one would deny the nobility of that ideal.

Conference Highlights

PROGRAM plans for this year's conference sponsored jointly by the National Association of Teachers of Speech and the American Educational Theatre Association, scheduled to be held at the Commodore Hotel, New York City, on December 28, 29, 30, will include the following sessions, according to preliminary announcements:

TUESDAY, DECEMBER 28

A. M.—*The Prospect for Education*
Teacher Education—Lenox Grey
Secondary Schools—Willard Givens
Colleges—George Zook
Prospects for The N. A. T. S.
Led by President Robert West
P. M.—*Writing and Producing the New Play*
Led by E. C. Mabie
A. E. T. A. War Program
Led by Kenneth Rowe
The Prospect for America
Norman Thomas, Arthur Sweetser,
etc.
Speech at the Levels of Instruction
Led by N. A. T. S. Committees

WEDNESDAY, DECEMBER 29

A. M.—*Speech in the Armed Forces*
Led by Karl Wallace
Conferences on ASTP, NAVY, AAF.
Led by Wilbur Gilman
P. M.—*Speech and the Agencies of Government*
OPA, Treasury, OCD, OWI, etc.
Led by Orville Hitchcock
Speech by Fields
Debating and Discussion, Drama,
Interpretation, Rhetoric, Speech
Correction

THURSDAY, DECEMBER 30

A. M.—*Post-War Speech Rehabilitation*
Led by Raymond Carhart
Post-War Correction Problems
P. M.—*Symposium on Radio*
Led by Lyman Bryson
Drama in the War Program
Led by Ernest R. Angell

The program as indicated above is subject to change. Those wishing a copy of the completed program should write to Prof. R. L. Cortright, The National Association of Teachers of Speech, Wayne University, Detroit, Mich. Those planning to attend the conference are urged to make hotel reservations as soon as plans are reasonably definite.

Wartime Playlist Available

An impressive wartime playlist describing several hundred plays and pageants suitable for production by high school dramatics groups as contributions to the war effort is now available FREE OF CHARGE from The National Thespian Society. The list, which was prepared by a committee of high school dramatics teachers, is being furnished to all dramatics groups which are now enrolling in the High School Theatre For Victory Program. If you wish a copy of this playlist address your request to The National Thespian Society, College Hill Station, Cincinnati, Ohio. Enclose 6 cents in postage with your request.

Any attempt to divide the honors of theatre prophecy between Appia and Craig is profitless. Those who would belittle Craig, damn him as a neurotic, impractical dreamer, in order to credit Appia with all that is new in staging and lighting are wasting their time. It is true that Appia's designs are more clearly drawn and are apparently easier to transfer to the stage, but anyone who has studied carefully the writings of these two prophets of the modern theatre can see that in large part, their aims and many of their ideas are identical. Each wished to bring a unified artistic purpose into a collaborative art. Each found a different means. Craig wished to make the actor a super-marionette subject to the will of the artist-director. Appia wished to make the actor-singer subject through the music to the will of the artist-composer. Appia attacked the painted realism of the wing-backdrop setting. Craig attacked the three-dimensional realism of the box setting. Both wished the setting to express the drama without regard to the imitation of real forms.

Appia and Craig first met in 1914, when they shared the place of honor at the International Theatre Exposition held in Zurich. They lunched together and in the course of an animated discussion of their ideas Craig wrote Appia's name and then his own on the tablecloth. Around Appia's name he drew a circle which he labelled "music." It was a symbol for their essential likeness and for their one difference. Appia used music as the controlling force in production; Craig depended upon the will of the artist working directly in the theatre.

There was no rivalry between Appia and Craig when Appia was alive. There need be none now. They stand side by side, two great leaders of the modern theatre.

Musical Fare

The Third in a Series of Articles on Radio Appreciation for High School Students

by ALICE P. STERNER

Barringer High School, Newark, New Jersey, and Author of "A Course of Study in Radio Appreciation."

VER sixty per cent of all time on the air is filled with music. Music is so necessary a part of most radio programs that it would be extremely difficult for any station to function without it. Its range is vast—from the Metropolitan Opera and symphony orchestras to swing bands and cowboy songs. America has become a nation of music lovers whose tastes have been raised considerably and whose numbers have increased fantastically in the last two decades. Much of this advance can be attributed to radio.

Music is a universal language, and the broadcasts from one country to another do not need to be translated. In the future when our relations with other nations will continue to be of increasing importance, such exchanges of music will be a quick and important means of cementing friendships. During war people depend upon their music to express their patriotic fervor; remind them of less strenuous days; make them happy; sometimes even to make them cry in order to free their emotions of sorrow which needs thus to be solaced.

Most young people love music and make it one of the most important phases of their listening. However, on close investigation some will discover that they are very narrow in their choice of programs. Their favorite swing band and singer, with a few others whom they like, may limit their musical fare. All of us should try for one week each year to listen to more varied musical programs. Here is a suggestion for such a weekly variety. There are numerous other programs every bit as good, but this is a sample:

Monday: 9:00—Telephone Hour.
Tuesday: 7:30—American Melody Hour.
Wednesday: 10:00—Great Moments in Music.
Thursday: 9:00—Kraft Music Hall;
9:30—Victory Parade of Spotlight Bands.
Friday: 8:00—Cities Service Concert;
8:30—Your All-Time Hit Parade.
Saturday: 9:00—Chicago Theater of the Air;
10:00—Million Dollar Band.
Sunday: 3:00—New York Philharmonic
Orchestra.
5:00—Family Hour.
(Time is Eastern War Time.)

Many people criticize our current popular songs as not up to the standards of the last war. However that may be, you are going to remember them in years to come and associate them with this time in your life. You, of course, realize that songs linger in our memory, calling up pictures of the places and people who were with us when we first heard them. An interesting pastime is to account for the popularity of

the current hits. For example, "Praise the Lord and Pass the Ammunition," coming in the early days of the war, although somewhat flippant, was really a prayer for aid in those troubled days and an exhortation to fight together with an unshatterable belief that we would win. Before the war, "God Bless America's" popularity was an assertion of pride in our country at a time when she was being threatened covertly. "Pistol Packin' Mamma," apparently just a jingle with a repetitious tune, shows a humorous satire of a certain type of woman. Many will disagree with these interpretations, but as we listen to the changing pattern of popular songs on the radio, we can analyze them to suit ourselves.

Frequently, adults despair over youth's enjoyment of swing music. Perhaps they, too, should vary their listening habits by sampling the programs that they disapprove. Only time can tell whether modern American music is developing a unique art form or whether this is an exaggerated fad, symptomatic of a restless age.

Music is an important part of most

variety programs. The comedian spaces his skits with a good orchestral number or a song by a popular star. Light opera lends itself easily to radio, and there is where you should begin your listening before you go on to grand opera, if you are trying to develop your musical tastes.

Music is invaluable in dramatic programs. It indicates the mood or suggests the setting. "East Side, West Side" means only New York City, while "Beautiful Ohio" is self-explanatory. Many serials have a theme song which introduces them and serves as their signature more powerfully than any announcer could function. Music often is a curtain, separating one sequence from another. Again it is the background against which a deeply moving scene is played. It is essential to most dramatic presentations, at its best when so unobtrusive that we scarcely notice it. Music was once the aristocratic art, for only a few could enjoy it at its best. Today it belongs to the people in a truly democratic fashion, and it is our own fault if we fail to enjoy it. Commentators not only describe each serious composition, but also give the historical background or biographical sketch that will enable us to listen more intelligently. Holidays bring their special musical treats, Christmas with its carols, St. Patrick's Day with its Irish songs, Easter with its anthems—then radio music is especially precious to us.

Sometimes music seems to us to be poorly spaced on radio time. At one evening hour dance bands will pervade every

(Continued on page 7)



(Photo courtesy Columbia Broadcasting System and Station WCKY, Cincinnati, Ohio.)

"Great Moments in Music" presents Jean Tennyson, soprano, Jan Pearce, tenor, (left) and Robert Weede, baritone (right). The program presents excerpts from operas and operettas.



Formal initiation of Thespian Troupe No. 364 at the Jamestown, New York, High School. Miss Myrtle Paetznick (standing right of table) is sponsor.

Dramatics for the Entire School

by BENJAMIN ROTHBERG

School of Education, University of Pennsylvania, Philadelphia, Pa.

THERE is a definite necessity of correlating the activities of the Drama Department with the work of other departments in the school. This correlation results not only in a general improvement in the production, but also spurs the activities of various other departments in the school, providing interest and opportunities for their respective members. A high school production with the participation of members of different departments is not only more colorful, but also tends to enhance the general tone of the school play.

Let's take, for example, a play popular with high school audiences such as *June Mad*. There are a number of ways boys and girls can excel in fields not even remotely connected with the acting required in this play. For instance, the Home Economics Department can easily take care of all the interior decorating, of various bric-a-brac, furniture, drapes, cushions, footrests, pictures on the walls, lamps and vases. Knowing the general color scheme of the play, they can readily make things up to suit the play. The same department can even take care of the makeup and headdress of the female members of the cast.

The Art Department can help to design and execute the scenery. The Shop can assist with the scenery and make special articles needed on the stage in the way of extra props. Railings, steps, windows and doors can also be made in the

Shop. I remember watching one production of *June Mad* where a very nicely designed stairway took the attention of the audience.

Girls' costumes for a production of that kind can also be taken care of by the Home Economics Department. The same department can also take care of the food, if it is needed for the play. I remember in the same production, when I went back stage

Fortunately, in many schools the services of various school departments are requisitioned when play production time comes. However only rarely do we hear of a school in which the play production serves as a project for a variety of other affiliated activities. This should not only include the Manual Training Shop and the Home Economics Department, but the Printing Shop which will set the handbills, the English and Journalism Departments which will prepare the releases for the school and local press; the Speech Department which will be responsible for the announcements in the auditorium, over the P. A. system and the local radio station, and the Commercial Department which may well keep a record of all receipts and expenditures.

Mr. Rothberg's article offers food for thought to the alert and resourceful director. What he says about the "art" of ushering is particularly welcomed. Our only disappointment is that he did not mention one important "don't" somewhere in his discussion: Don't, please don't present that bouquet of flowers to the director or to the leading player at the close of the performance. That went out with grandfather's sideburns.—Editor.

to congratulate the director upon the performance, I saw two girls walking around with two trays—one loaded with sandwiches and the other with cookies—offering these to the various members of the cast, stage crew, property crew, electricians and everybody else. I thought to myself, how much nicer it is to receive a few tidbits this way instead of having the food which is prepared for the play snatched away before the performance starts by the hungry stage crew.

In another production, three girls had an assignment to take care of all the hand properties and all the off-stage sound effects. I was told by the director that these girls spent a considerable amount of time lining up all the props, working on the sound effects and doing a really conscientious job. The director also told me that these girls came on their own accord and I thought what a much better arrangement this was instead of the director stopping people in the hallways and begging them to take part in some "unglamorous" capacity back-stage, almost pleading with some students to do it just this once and perhaps they will be given a part. How much nicer this arrangement worked out and how much more profitable in the long run for some of the girls taking the "unglamorous" parts, and how much more it contributed toward the training and development of their special interests. Of course, one should not forget, in any production, the boys working as a stage crew and the electricians.

There is another department where some of the girl students and sometimes boys can prove to be very useful, if it is done in the right way. I have in mind the ushers. The majority of the girls think, for some reason, that all they have to do to be an usher is to put an earring on and give out programs, and sometimes find seats. To me the ushers are just as important as the people on the other side of the footlights.

They are the ones who put the paying customer in his right mood. They serve as the "front" for the players. They should know the seating arrangement of the auditorium—be it their own high school or a rented place downtown. Nothing irritates more, even their own mammas and papas, than their inability to find seats, especially if they are late; and some girls forget even to offer the programs. Smiling, efficient ushers put the audience in a pleasant and receptive mood. The same thing can be said for the students who check the wardrobe and who sell tickets; and it isn't always a question of having the right member of the faculty to supervise this or any other activity—it is entirely the interest, willingness and the enthusiasm the various students show in their chosen department. It makes them invaluable members of the production staff, no matter whether they are actors and actresses, or the lowly stage hands. It also gives the various students an invaluable experience which they can take along when they enter college. It makes them even more desirable and acceptable to a college coach if they can say that they had high school experience in a certain

Musical Fare

(Continued from page 5)

station, and those who prefer other music search for it in vain. On Sunday symphony concerts at one hour may be too heavy fare for some who would prefer lighter music. Some synchronization of network music to please varied tastes seems highly desirable.

Recordings on the radio are at once a

TWO CHRISTMAS PLAYS
by
ELIZABETH McFADDEN

WHY THE CHIMES RANG:
Theme: boy's good deed. Characters: 2 boys, 1 man, 2 women, 7 extras. Time: about 40 minutes. Scene: simple interior. Costumes: picturesquesque and easily secured; Boy Scouts, Red Cross, etc. Music: any Christmas carols.
Books: 35 cents apiece. Royalty: \$5.00.

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line or a particular branch. It also helps them to orient themselves when they come to college because they know what they want to do, having done this before.

I firmly believe that more high school students should be encouraged and urged to participate in various dramatic productions where they can apply their abilities and skills. It will result not only in a much better production, not only in a broader interest, but also in a stimulated, creative effort on the part of the students.

problem and an aid. Networks have avoided their use, presumably judging live music more popular to audiences. Small stations depend greatly on recordings to furnish cheap yet good programs. Labor troubles with musicians have made the question still more complicated. Gradually, because of war conditions, recordings are encroaching on the large stations' programs.



Frank Sinatra, singer of popular songs during one of his broadcasts over the Columbia Broadcasting System.

Your Musical Temperature

GIVE yourself the credit indicated if you have listened with undivided attention to the entire program at least once within the past year. Your musical health is *poor* if you rate below 10; *fair* if you rate at least 15, *good* for at least 20, *excellent* for 25, and above that you are an *expert*. You receive credit for each program only once.

(Note: These ratings have little to do with the caliber of the program, but are based on the types that young people should sample. Some excellent programs are rated low because youth listens to them anyhow.)

Alec Templeton Time	3
Album of Familiar Music.....	2
American Melody Hour.....	3
Chicago Theater of the Air.....	3
Cities Service Concert.....	3
Cleveland Symphony Orchestra.....	5
Contented Hour	3
Fitch Band Wagon.....	1
Fred Waring	1
Gay Nineties Revue.....	2
Great Moments in Music.....	4
Harry James	1
Horace Heidt	1
Hour of Charm.....	2
John Charles Thomas.....	4
Kay Kyser	1
Kostelanetz' Orchestra	3
Manhattan Merry-Go-Round.....	2
Metropolitan Opera	5
Metropolitan Opera Auditions.....	4
Million Dollar Band.....	1
N.B.C. Symphony	5
New York Philharmonic.....	5
Prudential Family Hour.....	4
Salt Lake City Tabernacle Choir.....	3
Salute of Youth.....	2
Saturday Night Serenade.....	2
Southernaires	3
Telephone Hour	3
Texaco Summer Theatre.....	1
Tommy Dorsey	1
Victory Parade of Spotlight Bands.....	1
Voice of Firestone.....	3
Waltz Time	2
Wings Over Jordan.....	3
Your All-Time Hit Parade.....	1

Many musical programs do not demand the undivided attention necessary when speech is to be understood. One can dance, work, study, even carry on a desultory conversation with this satisfying background. However, when there is a composition that we especially wish to enjoy or one that is serious enough to demand careful consideration, we drop other activities. Repetition in music is highly desirable. We love to hear tunes again and again. This is not always true of drama unless it is of exceptionally high caliber, and even then we cannot bear to hear it again nearly as often as music. People complain that current song hits die an untimely death because they are sent out over the air continuously. Their demise may result from their unworthiness of repetition, for a really fine song gains instead of loses by frequent hearing.

Music can be gay as well as tragic. Its cheering aspects is one of the major reasons why youth enjoy it.

(An excellent book on radio music: Kinsella, H. G., *Music on the Air*, Viking Press, 1934. This contains articles, many written by special authorities, on types of music, musical instruments, the history of music, and biographical sketches of composers.)

Preparing the Play for Production

by MARION STUART

Director of Dramatics and Thespian Troupe Sponsor, Champaign, Illinois, High School.

WHAT is it that happens during that magical period of production when the printed text of the play is transformed into the living drama of the theatre? What techniques will a director develop or follow which will prevent succeeding productions from having the same rubber stamp? What is the rehearsal period? In the following discussion I have attempted to present briefly my own observations upon these questions.

The rehearsal period is the entire period of time which is spent in the study and production of a particular play. It begins with the reading of the play, the study of the plot, the study of the characters which are instrumental in the development of the story, the climaxes, both major and minor ones, the mood of the play, the setting and the imaginative appeal of the story. Production difficulties, casting material available, stage limitations, are analyzed and answered during the early readings of the play.

As an outgrowth of this study, the director makes a decision concerning the choice of the particular play. This play is then submitted, in our school, to the Dramatic Board. Sometimes the Board acts as a group, with everyone reading the play and voting upon it. Other times the Vice-Principal of the High School, a member of the Administration and a member of the Dramatic Board alone reads the play and approves the director's choice. If there should be community disapproval of the play, more than one person is responsible for its choice.

WHEN the play is finally selected, work is immediately started on the prompt book. An 8½ by 11 inch, firm-backed, loose-leaf notebook is my personal choice. I separate the pages of the printed copy of the play, place them in the notebook with a sheet of unlined note book paper between each printed page. Most of the playbooks are approximately 5 by 7 inches, and this leaves a good margin around the printed page. By inserting the extra sheets there is a blank page facing the printed page. These margins are useful for marking notes of interpretation, action and group ensembles. I also keep several blank pages at the end of the notebook for critical reviews of the play, notes on professional productions and actors, suggestions for interpretation by the playwright, and other background material.

The actual amount of time spent in making the prompt book varies with complexity of the text, and the amount of time

We regard this article the best that Miss Stuart has written for publication in this magazine. We offer it with pride to the many new dramatics directors who are among our readers this year, without in any way minimizing its value to our older directors. Miss Stuart is a well-trained and experienced dramatics teacher and director. Even a casual reading of her article reveals the all-important fact that, with her, the production of a play is first and always a thoroughly sound educational experience for all concerned. That, to our way of thinking, typifies the high school theatre in its best form and position in the life of the school and the community.—Editor.

available. From one to seven weeks is taken, but such time is well spent. I have directed some plays without making such a prompt book, using just the playwright's descriptions of the action, and working out the scenes as the actors blocked the scenes. But I have always felt that there was something missing in those productions, for they never seemed to reach a high artistic level.

Upon completion of the prompt book there are the tryouts for the cast positions in the play. Approximately five days are needed for them. The first day, the tryouts are general, open to everyone who is a student of the high school and who desires to work on the play. The general tryouts are private, in the school auditorium, before the faculty members of the Dramatic Board. One week prior to the general tryout an announcement is made in the homerooms asking the students interested to come into the dramatic room and sign up for a time for their particular tryout. At this time they are given instructions and permission to read the play which is placed on reserve in the school library. The students read the play and select one of the characters for their tryout. They make a copy of the required one minute speech for that particular character and either memorize it or not, according to their own choice. A brief pantomime showing this character in action is also prepared for the general tryout.

The students are told that in a tied decision for cast roles the student having memorized his tryout material is given the advantage. The reason for doing this is entirely personal, for I have found, almost without exception, that the students willing to spend their time in independent study in preparation for the tryout, are the ones who want to be in the cast so much that they will continue working throughout the entire production period.

The students, too busy to prepare the tryout, are the ones taxed with innumerable after school tasks which soon serve as excuses for absence from the rehearsal.

On the second and third day everyone meets in the auditorium, continuing the tryouts with group readings. Students are notified for their appearances on the fourth day which is devoted to scene readings and group pantomimes. On the fifth and last day of tryouts the cast is selected and rehearsals contracts are signed.

Cast contracts are mimeographed with blanks for the filling-in of the character's name, the student's name playing the role, the title of the play, the date of production, the student's homeroom and class schedule. This contract also contains the production agreement whereby the student promises to be on time for all rehearsals, promises to be present at all rehearsals for his character unless he is excused in advance by the director, promises to maintain or improve his scholastic standing, and promises to promote to the best of his ability this dramatic production. Then there is space for the student's signature, the director's signature and the counter-signature of the student's parents. These contracts are filed by the Secretary of the Dramatic Board and are returned to the student on the afternoon of the final rehearsal of the play.

THE entire cast and staff are called together for the first rehearsal of the play which is the play reading. Actual reading techniques vary with the groups. Sometimes the cast reads the play, sometimes the entire group reads the play, sometimes the play is read to the group. But the story is rediscovered, the plot discussed and the division of work into the play scenes is assigned. Then the entire group makes a copy of the rehearsal schedule either in their cast book or in their production tablet.

Normally we spend from four to eight weeks on the production of the play. We rehearse four of the five afternoons of the week from 3:15 to 5 or 5:30 o'clock. Because of a school regulation we do not have night rehearsals except in cases of emergency. Such rehearsals are requested by the director, the principal and approved by the superintendent. Dismissing in the afternoon just before the dinner hour encourages students to leave the school immediately and to hurry home. Afternoon rehearsals do eliminate the boys interested in athletics. However, the problem has been solved by the boys dividing their seasons. In the fall, if they are interested in football, they play football and serve on the business staff of the fall production. Or, they appear in the fall play and report for basketball. Both departments work together for a broader development of the boys.

Individual rehearsal periods are devoted to blocking the action, working with individual characters, breaking the play into scenes, putting it together again. The

play is memorized during the second week of the rehearsal period, study of characterization is a continuous process during the entire rehearsal period. Then there are rehearsals for tempo, atmosphere, polish and the mechanics of handling the properties, scenery, costumes, lighting, makeup, curtains, and the final performance rehearsal two days before the performance. The entire last week of production is devoted to a series of dress rehearsals. The first dress rehearsal is one concentrating on the stage and hand properties. Those to be used in the actual performance are distributed, stored and taken care of by the property staff under the direction of their student chairman. The property staff must report the last week of the rehearsal period. The second dress rehearsal the properties are used again, but this rehearsal is one for scenery. Extra rehearsals are held on the scene shifts, but they become a part of the production during this second rehearsal. Windows are draped for this rehearsal and all backing for doors and windows is set for this second dress rehearsal. For the third dress rehearsal costumes and lights are added. Costume changes are made within prescribed playing time. This means that an impromptu dressing room has to be set back stage if there are sudden changes. If a student in the cast is uncomfortable with his costume or finds that he has any perplexities concerning his costume, he writes them down and gives them to the director at the end of the rehearsal. They are then taken up with the costume chairman and corrected before the next dress rehearsal. The fourth rehearsal is devoted to applying makeup, testing it with the scenery, properties, costumes and lights. Pictures are taken at this rehearsal for the yearbook, as well as the opening and closing of the individual acts. This is not a complete rehearsal of the entire play but one of practice in operating the house lights, starting the show, closing the acts and opening the next, calling the cast, and taking positions for curtain calls. If there is a difficult scene needing extra work then that scene is taken in its entirety. The fifth and last dress rehearsal is the complete pre-performance rehearsal with all of the departments functioning, including the house department of ushers, ticket sellers, ticket takers, publicity staff, musicians and five or six invited guests.

After this complete rehearsal which is always two days before the show the cast meets the next afternoon in the auditorium on the stage. Each finds a comfortable position where he won't disturb others or be disturbed himself and we proceed to ask and answer questions concerning the play. The cast repeats the lines of the play, uninterrupted, thinking of cueing each other into the scene. There is no talking except the character speaking. When the lines have been finished, the director tells them a story of some famous actor or actress or teacher of drama. This story is brief and in keeping with the mood of the particular play. Final directions



Preparing the radio play for production requires just as much planning as does the stage play. Here are four of the men who breathe life into the hard-hitting war program, "The Man Behind the Gun." Left to right, Director William N. Robson and Actors Jackson Beck, Bill Quinn, and Frank Lovejoy.

(Photo courtesy CBS.)

are given concerning the times for cast assembly. The cast is dismissed and everything is over for the director. Tomorrow brings the much anticipated day and the cast and staff take command. The day and the play is theirs. The audience assembles, the music fades, the house lights dim, the stage lights grow bright, the curtain opens and the living drama unfolds.

SPECIAL features are added to each production period. They are molded according to the requirements of the particular play and they differ with each show. During the recent production of *Letters to Lucerne* one period was spent in seeing motion pictures of Lucerne, Switzerland. At other times we studied the scenery, the climate, the sports, the architecture, the native costumes, the schools, and the people of Switzerland. Individual pictures were displayed, special reports were given by recent visitors to Switzerland and particularly to Lucerne. Boarding school life studied. A Polish refugee girl, a former pupil of the high school, returned and told the cast about Warsaw, about the type of home Olga could have, about the invasion and destruction wrought by the Nazis. The cast absorbing the background of the play

would knit themselves closely together during the open discussions which always followed a special report. Such material was used to transplant the cast into a foreign land and transform a group of high school pupils into a body of people living in Lucerne, Switzerland. Because of their background study for the two hours of *Letters to Lucerne*, the cast was able to imaginatively live in Switzerland and to cause the audience to live with them.

It may be that professional actors are able to create this illusion of living without such concentrated group study. But high school amateurs need to feel the play emotionally, need to feel the permanency of the life of the character they are portraying if they are to be sincere in their characterization. In order for high school students to sincerely move their audience, they must be deeply moved first. If they are not earnest there will be some movement, or action, or vocalization which will continually be telling the audience that this is play-acting—you cannot lose yourself in the story. That is the reason why background characterization is important and worth while. It will cause your audience to say, as did a distinguished English gentleman when he saw the high school production of *Letters to Lucerne*, "So thoroughly did I enjoy the production, I forgot that I was witnessing a high school play."

Just what is the production of a play? I'd say it was finding the story of the play and then telling it to the best advantage by the cast, staff and director.

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Dark Mirror*

"Now we see through a glass, darkly."—*1st Corinthians 13:12.*

A CHRISTMAS PLAY IN ONE ACT

Playwriting Committee: Marie Herman, Clementine MacLellan, John Monk, Jean Steele, Kathryn Steinhauer, Lois Wiley. *Carl Hardwicke, Advisor.*

CAST:

Room Clerk	Reporter
Switchboard Operator	J. J. Woodruff
Bell-Hop	Doctor Cameron
Elevator Girl	Press Agent
Mrs. Smythe	Sylvia Ceylon
Old Man	Camera Man
Fred Gordon	Mrs. Wareham
Elsie Gordon	Extras (as desired)
Mary	Maid

SCENE:

A large hotel lobby. Down left is an archway leading to the entrance of the hotel. In the angle formed by the back and left walls is an L-shaped reception desk behind which are mail cubicles, card rack, telephone switchboard, etc. There are four large pillars across the back. Center back is a wide flight of two steps leading to a landing. There is a tall window on the landing through which a church is visible. Leading from the landing right and left are flights of steps leading to the second floor. In the upper right corner is a lighted Christmas tree with two comfortable chairs in front of it. Against the upper right wall is a long table on which are newspapers and magazines. Down right is the sliding door to the elevator with push buttons beside it and signal lights overhead. There is an elaborate chandelier depending from the ceiling at stage center. It is Christmas Eve, 1943.

Telephone Girl: Hotel Pilgrim. Could I help you? Dr. Cameron will not return until eight o'clock. Shall I leave a message? Thank you. Good evening. I'll connect you with the assistant manager, sir.

(*F1 and M1 coming off same elevator.*)

M1: Why in the world we didn't have sense enough to stay home is more than I can see.

F1: Oh, you're so old fashioned, George. None of our "set" will be dining home tonight.

M1: Just the same, I wish I were home. Christmas Eve is a time to be with the kids. (*Exit up the stairs.*)

(*Guest enters to register.*)

Room Clerk: Good evening, Madam.

Mrs. Smythe: A three room suite, please, for myself and maid.

Room Clerk: I'm very sorry, Madam, but there are no suites left.

Mrs. Smythe: Then I shall certainly go to Hotel Strathmore.

Room Clerk: I'm afraid you'll not find a suite anywhere in the city.

Mrs. Smythe: Young man, I'll have you know that I've been patronizing this hotel for years. I insist on seeing the manager.

Room Clerk: I'm very sorry, Madam, but the manager is out. Even he would not be able to arrange this for you.

Mrs. Smythe: There are thousands of rooms here and—

Room Clerk: But Madam, the army has taken over the entire south wing. The city is very crowded. However, I could give you two adjoining rooms with a connecting bath.

Mrs. Smythe: Oh, very well, but it does seem a shame that the army must monopolize everything. I don't know what this world is coming to. (*Registers. Bell boy picks up bag, takes key, rings for elevator. Elevator descends and crowd comes out. Woman goes up. Min-*

* A royalty fee of five dollars for each performance by amateurs is payable to the Drama Department, Roosevelt High School, Wyandotte, Michigan.

gled conversation. *F3 and F4, coming off elevator.*)

F3: I still say it's chilly in here.

F4: I told you to wear your mink wrap.

F3: But, Mother, you always insist on that heavy wrap.

F4: Why do you suppose we bought it for you? \$5,000 thrown down the sewer. I almost wish we had given it to charity—Where is the dining room in this hotel, boy?

Elevator Boy: On the mezzanine, Madam. Up this stairs.

F4: How ridiculous. Why didn't you tell us on the way down?

F3: Oh, come on, Mother. (*Both go up stairs, left.*)

Old Man: (*Enters from outside and goes to desk.*) May I have my keys?

Room Clerk: Good evening Mr. Ah—Mr. Ah—excuse me, sir, but I never seem to be able to remember your name.

Old Man: It doesn't matter. That is my key. (*He points.*) What is the correct time please?

Room Clerk: Ten minutes to 7—Are you spending the evening here, sir?

Old Man: Yes—Yes. I think I shall watch the crowds for awhile here in the lobby. Perhaps my search will end here together. (*He walks to chair and sits.*)

Clerk (*To telephone girl.*): Now what did he mean by that?

Production Notes:

The elevator door, painted bronze, is mounted with rollers top and bottom. These fit into metal-lined grooves, allowing the door to slide open, and produce the sound of a solid metal door. Narrow windows across the top and part way down each side are covered with simulated grillwork. Through these windows the elevator is seen to apparently ascend and descend. This effect may be done by mounting a few sockets wired in series on a board which has a piece of black cloth fastened to the bottom. The wooden strip is then pulled up and down by means of ropes and pulleys.

The man may be made to disappear by a number of methods, but the following is the one used in the original production. There was a central landing to the stairs at center rear and one of the platforms used had a trap built into it long and wide enough to accommodate the character. The trap was operated by four ropes and pulleys, each controlled by a boy concealed beneath the platforms on either side. Until the old man was placed on the platform the ropes were tied off allowing other characters to walk over the trap. The sheet used to cover the body was a double-on in which were sewed a series of metal hoop segments so bent and placed that they assumed the outline of the human form when the sheet was spread out. Obviously, they were made a little larger than the trap. During the time that the man is made to disappear, it is advisable to distract attention to some other part of the stage. The trap is then carefully and slowly lowered. The boy then rolls off the trap and then it is raised again in position beneath the built-up sheet. The playing time of this play is 30 minutes.

Telephone Girl: Aw, second-childhood. A little soft in the head. You know.

Clerk: A hotel gets some queer clients. Now you'd never expect him to be stopping at a swanky place like this, would you?

(*Couple enters from elevator.*)

(*Mary enters left and crosses to chair. She sits dejectedly.*)

Fred: I wish you'd listen to reason. If you'd—

Elsie: I'm through. We've been all over this before.

Fred: What has brought this about?

Elsie: What do you mean?

Fred: Oh, this constant bickering. We had so much in common, and were so much in love.

Elsie: Well?

Fred: I still love you, Elsie.

Elsie: This isn't a movie, it's life—real life. That's what you can't understand. You're so engrossed with your old architecture, you haven't time to see what a dull life I lead.

Fred: But Elsie, a man has to earn a living. You used to encourage me in my work.

Elsie: And look at it now. Did you get that government contract after all your work? And this one now! You won't get that either.

Fred: I might if I had something to work for.

Elsie: I've told you before it's no good. We just don't belong together. At home I kept up the pretense of a happy marriage because it seemed the thing to do but no one knows us here. Let's at least be honest with ourselves.

Fred: I'm sorry. I'd hoped that getting away, just the two of us, might make us see how much we needed each other.

Elsie: But it hasn't.

Fred (Pause): Shall we go to dinner?

Elsie: I'm not hungry. You go. I—I have a headache. Perhaps the fresh air will clear my head.

Fred: Let me go with—

Elsie: No, I'm quite all right. Please go.

Fred: Very well. (*Exits upstairs.*)

Elsie (At desk): If there are any calls for Mrs. Gordon, I shall be back shortly. (*She exits left.*)

(*The clerk has been holding a whispered conversation with the telephone girl. Now he walks over to a chair.*)

Clerk: Pardon, but are you registered in this hotel?

Mary: No—but please don't sent me out. I'll go in a little while.

Clerk: Why don't you go to the police station? That's where they take care of people like you.

Mary: Oh, please—

Old Man (Walks over): Why, Mary, how long have you been waiting here? I didn't know you had arrived.

Clerk: Do you know her?

Old Man: Certainly—She's my guest for tonight.

Clerk: I beg your pardon, Miss—if I'd only known—Good evening, sir. (*Old man sits down.*)

Mary: Why did you do it?

Old Man: To help a friend.

Mary: But I don't even know you.

Old Man: Are you sure?

Mary: You do remind me of someone. There was a pastor of our church—he was so kind when father died. Oh, but you couldn't possibly be he?

Old Man: Kindness makes for similarity.

Mary: But what do you want of me?

Old Man: Your company.

Mary: If you knew me better, you wouldn't say that.

Mary (Startled.): Are you a policeman?

Old Man: Not in the sense that you mean. Mary: Then how did you know? And how did you know my name?

Old Man: It's my business to know. You needn't be afraid.

Mary (Bitterly.): Then maybe you know what it means to get a job with a prison record behind you? Maybe you know what it means to be sneered at and stared at—

Old Man: Yes, I know that, too. Do you remember the story of the good Bishop in *Les Misérables*? When the escaped convict poured out the story of his life, the good Bishop told him, "If you come out of prison with bitterness in your heart you are to be pitied, but if you come out with love of mankind, you are better than any of us."

Mary: But it's so hard to see it that way.

Old Man: Won't you let me help you?

Mary: I have never accepted charity.

Old Man: But surely one may give a Christmas gift to his friend. I'm only a lonely old man. Take this and buy yourself a new hat. There's nothing like a new hat to give a woman a new lease on life. Will you come back in a hour? I have friends here who will be able to help you. And then we shall go out to supper together.

Mary: Will you let me accept this as a loan? But how can I repay you?

Old Man: We'll settle that later. Now, now, no tears. Go out now and buy that hat. Run! (*He pushes her toward door. She exits.*)

(M2, M3, meet reporter coming into the hotel.)

M3: Well, well, John, I never expected to see you here.

Reporter: Well, for Pete's sakes, where did you drop from? I've been living here for several months. I'm a reporter with the Washington Journal.

M2: John, I want you to meet my friend, Bill Harris.

(Acknowledge introduction.) Don't tell me they make you work on Christmas Eve?

Reporter: Yeah. Sylvia Ceylon, the movie star, is staying here. Those publicity agents can't even let a guy take Christmas off. They must get their human interest story to dish up to the children along with Santa Claus.

M3: Say, Jim, here is the break we've been looking for. Here we are, stuck in this burg on Christmas Eve and not a thing to do. How about taking us along and giving us a knock-down to the lovely Sylvia. Maybe she's not dated up tonight.

Reporter: Not a chance. The "lovely Sylvia" would tear me limb from limb. She may be a sweet little thing on the screen, but she's got a temper that—I've got to run now. If I don't beat the deadline—

M2: So long, John. If we're able to be up and about tomorrow, we may give you a ring. (*While going up the stairs to dining room.*)

M2: I'll flip you to see who buys the dinner. (*Reporter crosses to desk.*)

Reporter: Ring Miss Ceylon please. Tell her it's the Washington Journal for the interview.

Clerk: Miss Ceylon is out but is expected back shortly.

Reporter: I'll wait. (*He crosses to chair.*)

J. J. Woodruff (*Comes down right stairs and sees reporter in chair.*): Pardon me—but would you mind moving to some other chair? I'm accustomed to sitting in this chair.

Reporter: Well, really, sir, isn't it a bit—

J. J. Woodruff: I wouldn't ask you to do this but I've had business appointments all afternoon and I'm awfully tired.

Reporter: The nerve of some people—

J. J. Woodruff: I beg your pardon. Such impudence I have never seen. Do you know to whom you're speaking?

Reporter: No, and it wouldn't bother me if I did.

J. J. Woodruff: I'll have you know that my name is J. J. Woodruff of the—

Reporter: In Germany that might make a difference.

J. J. Woodruff: Young man if you worked for the J. J. Woodruff Amalgamated Steel Company, you would be discharged at once.

Reporter: You don't impress me. I've seen too many big steel men who'd like to forget how they made their money.

J. J. Woodruff: You—You— (*Reporter walks away. J. J. Woodruff sits.*)

Doctor (*He enters and goes to the desk.*): My keys, please.

Room Clerk: Yes, Doctor Cameron. Here are some messages which came for you while

you were out. This one is very urgent

Doctor: Very well. (*Turns toward switchboard girl.*) An outside line, please—Hamilton 7823—Doctor Cameron speaking. Sorry, but I can't meet any calls today. Even if it is urgent I won't be able to make it. I suggest you call my assistant, Dr. Blake—I'm sorry, madam, but there's nothing else I can do. (*Hangs up, and picks receiver up again.*) Jefferson 3287—Is Mrs Adams there? Hello, Mabel? I received your message. Certainly, I'm going to be able to make it. How could I miss one of those famous Adam's parties? Yes, I'll be picking her up at 8:30. We're looking forward to it tremendously. We'll meet you at the theater. (*Hangs up. He crosses to elevator and meets Mrs. Smythe descending.*)

Mrs. Smythe: Why Doctor Cameron—Why I hardly expected to meet you here. You know, Doctor, since my operation, I have followed your diet rigidly. But do you think since it's Christmas Eve, I could just not take my pills? I don't want to go against your orders—

Doctor: Certainly, you may eat what you like, but now you must excuse me. (*Goes up in elevator. Stream of people come in door and off elevator.*)

Mrs. Smythe (*To manager*): What is the meaning of all this crowd. I suffer from claustrophobia.

Room Clerk: You know we have a famous celebrity, a movie star. She's expected back from the Christian Orphanage, any moment now. They are waiting for her autograph.

Mrs. Smythe: How common! And who, may I ask, is this woman?

Room Clerk: Sylvia Ceylon.

Mrs. Smythe: That upstart! A former milliner's clerk! It's nauseating, perfectly nauseating. (*Bumps into reporter and shows disgust.*)

Reporter: Hey, Joe, she's coming! Pardon me, lady. I want to take a picture.

Mrs. Smythe: There's no call to be rude. (*TURNS TO DESK CLERK.*)

Crowd: Here she comes—Gosh, she's a knockout—My pen's dry—She's not so hot—Look at those furs—etc.

Press Agent (*He enters.*): Stand back, please, Miss Ceylon has had a very busy and trying day.

Crowd: Here, sign this. Here's some paper. I want your autograph. (*Crowd gradually disperses.*)

Reporter: Miss Ceylon, I'm Jones from the Washington Journal.

Sylvia Ceylon: Oh, how do you do.

Reporter: Just wanted a little story and a picture about you.

Sylvia Ceylon: Oh, no not again. Why can't you give us a little rest? I'm terribly exhausted.

Press Agent: Oh, snap out of it, Sylvia. They want to get a human interest story.

Reporter: It won't take long, Miss Ceylon.

Camera Man: Sit here, please. Take this magazine. Now look soulfully, see? The magazine's supposed to be filled with pictures of soldier overseas. A little more, please. Hold it. Now just one more. I'd like to get a family portrait. Something kind of cozy—with your grandfather or grandmother, you know. Here you. (*To old man.*) You'll do. Would you pose as Miss Ceylon's grandfather. It won't take but a minute. That's right. Now Miss Ceylon, place your arm affectionately on his shoulder. Now kiss him on the cheek, please. That's all. Thank you.

Reporter: We'll head this "Glamorous Star Dreams of Soldiers Overseas on Christmas Eve." Miss Ceylon, would you tell the readers of the Journal what you think of Christmas?

Sylvia Ceylon: Tell them for me that Christmas is a lovely institution—all the twinkling lights thrill me. It is a season for holy thoughts and kindness to everyone. I spent the afternoon at the orphanage giving them a lovely party. There was a Christmas tree and a darling Santa Claus.

Reporter: Okay, that's enough. I can fill in the other details later. Thanks very much, Miss Ceylon.

Sylvia Ceylon: Not at all, I think it's our duty, don't you, to spread cheer at this lovely Christmas season?

Reporter: I'm sure it is. Are you ready, Mike? Let's go. (*Reporter and camera man exit.*)

Press Agent: You've done all right by yourself today, Sylvia.

Sylvia Ceylon: Look at me. I'm a sight after those children mauled me with their sticky little paws. What do I have on for tonight, Mike?

Press Agent: Nothing much until 11:00 when you're scheduled for an appearance at the "Club Paradise". Wear that rhinestone number tonight.

Sylvia Ceylon: Then I should dress for dinner now. (*Exit up elevator.*)

Press Agent: Here, boy! (*Bell boy.*) Take and check them, please. (*Hands him hat and coat.*) Bring me the check.

Mrs. Wareham (*Coming down stairs.*): There you are, Marie. (*Marie comes from elevator.*)

Marie: Yes, Madam? You wanted me?

Mrs. Wareham: I had dinner with the Wellingtons. They will drop in for tea tomorrow. I want you to go out and get a dozen of long stemmed American Beauties". Take this money—why, how stupid of me—I have no change. You'll have to go upstairs and get my checkbook.

Old Man: I beg your pardon, but I couldn't help overhearing. To save the inconvenience, would you consider accepting a small loan?

Mrs. Wareham: Thank you, no.

Old Man: You could repay it later.

Mrs. Wareham: It is a nuisance. If you're sure you wouldn't mind? I shall enclose it in an envelope and have the clerk place it in your box, Mr.—ah. Mr.—ah—? Or better yet, I shall have Marie deliver it to your room. What is your number?

Old Man: 713.

Mrs. Wareham: Queer. It seems that I've seen you before. Are you staying here long?

Old Man: On the contrary. I'm leaving shortly.

Mrs. Wareham: For home?

Old Man: Yes, for home.

Mrs. Wareham: And I'm staying on until I become too dissatisfied, then I shall move on.

Old Man: You, dissatisfied?

Mrs. Wareham: Life has nothing to offer me. Since my husband's death—there is no one to care if I come or go. So I keep traveling, always searching for something to satisfy my longings.

Old Man: And what are your longings?

Mrs. Wareham: How can one tell. I only know there is this restlessness and I must keep moving.

Old Man: Perhaps if you had something to occupy your time. A career maybe?

Mrs. Wareham: There is no need now, I have more money than I can use, and nothing to look forward to. Oh, there was a time when I was mad to be a social worker. But that's all behind me. Once I wanted to pit my strength against the miseries of the world. But as we grow older, we seem to lose the spark to drive us on.

Old Man: The spark is there waiting to be kindled again.

Mrs. Wareham: It is too late.

Old Man: If you had the chance, would you take it?

Mrs. Wareham: What do you mean?

Old Man: I know of a young girl. She's coming here shortly. She's very deserving, I assure you. Why not take her into your home at least temporarily—make up to her some of the things she has missed?

Mrs. Wareham: I have thought of doing that, but somehow I never got round to it.

Old Man: We have a duty for rebuilding individuals as well as punishing.

Mrs. Wareham: Punishing?

Old Man: Yes. This girl was unfortunate enough to commit a minor crime for which she has fully paid.

Mrs. Wareham: Are you suggesting I should take a criminal into my home? Well, really!

Good night! (*She sweeps away toward the desk.*)

Bell Boy: Mr. J. J. Woodruff. Telegram for Mr. Woodruff. Paging Mr. Woodruff. Paging Mr. Woodruff.

J. J. Woodruff (*comes down stairs.*): Here, boy. (*He tips the boy. With telegram in hand he goes to desk.*) Get me Western Union. Take a telegram from J. J. Woodruff. Hotel Blank to Mr. C. J. Osborne, 2980 Wall Street, New York City. Sell when market opens on Friday 500,000 shares of Carbolin Common. Am writing my bank to call up their overdue notes after you make transaction. Answer at once. Signed J. J. (*Leaves desk and walks to chair by old man and stands around looking quite proud of himself. He starts to light a cigar.*)

Old Man: That's legal, of course, but hardly right. (*Woodruff, startled, puts cigar back.*)

J. J. Woodruff: What do you mean? It isn't any of your business. What right have you to say that to me?

Old Man: You have a lot of money, don't you?

J. J. Woodruff: Certainly! Millions.

Old Man: Are you happy at the thoughts of it?

J. J. Woodruff: Well! Yes and no—that is—

Old Man: I know what you are trying to say. It's just this: you got your start in an illegal manner and figured you would change after you got going, but you never did. You found it was easy going by having someone cover up for you, and none would know. But you were mistaken.

J. J. Woodruff: How dare you! You know nothing of my business. I'm honest. Don't I attend church regularly? Why, I'm one of the officers. Do you think my factory would be where it is if I were dishonest? In the paper today there was my photograph and a story telling how I had given \$10,000 to the War Chest.

Old Man: And Frank Piper—what did you give him?

J. J. Woodruff: Frank Piper!

Old Man: He's on trial for embezzlement. And you're standing by, doing nothing.

J. J. Woodruff: But if he's guilty—

Old Man: But is he guilty?? or was he, shall we say, framed—framed by someone higher up.

J. J. Woodruff: Whom do you mean?

Old Man: You. Sleep doesn't come easy to you these days, Mr. Woodruff, and it never will—

J. J. Woodruff: You can't prove what you're saying. I refuse to stay here and listen to your false accusations. (*Walks away.*)

Old Man: Wait. There are two chances to redeem yourself. You can clear Frank Piper and—

J. J. Woodruff: And the other?

Old Man: There will be a young girl here presently. She has a prison record but I assure you, you won't go wrong if you would give her a chance.

J. J. Woodruff: I hire a convict? Hardly.

Old Man: Surely you could find some place—

J. J. Woodruff: What kind of a racket is this? I'll say goodnight. (*Rings for elevator.*)

(*Mrs. Gordon enters from outside.*)

Old Man: Will you have my chair?

Mrs. Gordon: That's very kind of you.

Old Man: You look worried.

Mrs. Gordon: What nonsense. I'm tired and I have a beastly headache.

Old Man: (*After a silence.*): Have you reached a decision?

Mrs. Gordon: Yes! What do you mean?

Old Man: I'm sorry. So often we old fogies are given to, to speaking our thoughts aloud.

Mrs. Gordon: You asked if I had made a decision. Why did you ask that?

Old Man: You're trying to do the right thing, aren't you?

Mrs. Gordon: (*Puzzled.*): Has my husband been talking to you?

Old Man: No!

Mrs. Gordon: It's pretty obvious that he has been. How else would you know?

Old Man: That's beside the point.

Mrs. Gordon: You act so strangely. Who are you anyway?

(*Ignoring her question, he looks steadily at her.*)

Mrs. Gordon: I really can't discuss my affairs with a stranger.

Old Man: You must make your decision most carefully. Sometimes we hurt those the most whom we love best.

Mrs. Gordon: I don't know who you are, or how you found out all this but I have made up my mind. Tom is calling tonight for my answer.

Old Man: And your answer is—

Mrs. Gordon: My answer is yes! I shall go away with him. (*She exits up stairs.*)

(*Old man sits down. Enter doctor from elevator.*)

Doctor: (*At desk.*): Have my car sent around please.

Clerk: Yes sir. (*To telephone girl.*) Ring

the garage. Dr. Cameron wants his car immediately.

Telephone Girl: Garage? Dr. Cameron's car at once.

(*Doctor walks over to chairs and picks up magazines.*)

Old Man: Would you care for this evening's paper?

Doctor: Thank you. Are you new here? I just came. Here on business?

Old Man: It's a vacation for me.

Doctor: Oh—I see. I'm always on business. My work come first and then pleasure, you know.

Old Man: Yes. If all the people were like that, this would be a better world.

Doctor: Well, I see where J. Russell McCormick has been convicted on graft charges. He should be. There are too many people thinking only of themselves at the expense of others.

Old man: Yes, there are.

Doctor: Now in my profession—I'm a surgeon, you know, money and time means absolutely nothing.

Old Man: Yes, I know, you fellows do a lot of good for which you are not paid.

Doctor: Oh no, I see to it that my patients are able to pay for my services before I give them.

Telephone Girl: Dr. Cameron, your car is repaired.

Doctor: Thank you. Good night, sir, I say, are you from Detroit?

Old Man: Not exactly, but I've been there.

Doctor: I can't get over the feeling that I've known you.

Old Man: Perhaps you have.

Doctor: On second thought, I must have confided with you with someone else.

Old Man: I know you quite well.

Doctor: You must be mistaken. Oh, I see what you mean. You've read about me. I noticed there was another article tonight. Well, I must be going.

Old Man: Goodnight, Dr. Cameron, and a Merry Christmas. —Er—Doctor!

Doctor: Yes?

Old Man: You are a saver of lives. In a sense, I am too. I am working on a case now but I fear I shall not be able to stay long enough to see it through. I wonder if you would help me?

Doctor: Sorry, I'm frightfully busy.

Old Man: I would take so little time and I'm sure you could do her so much good—

Doctor: Look here! If you're a physician—

Old Man: But I'm not. I save lives in a larger sense.

Doctor: A minister, I suppose you mean. I'm sorry but I have no time for any individual case like you suggest. I contribute to organized charities and that relieves me of any responsibility.

Old Man: You wouldn't give just fifteen minutes?

Doctor: For the final time—No! (*He walks away.*)

Sylvia Ceylon: Excuse me—could you tell me the correct time????

Old Man: No, I'm sorry, I don't have the time. You might inquire at the desk.

Sylvia Ceylon: Oh (*sitting down*) it doesn't matter that much. It's so dead and humdrum in this hotel—nothing to do. (*Picks up a magazine and glances through it.*) Oh—I'm so tired. I had a dreadful afternoon. It was simply awful. I spent the whole afternoon being sweet to a bunch of brats when I really would like to have slapped their faces for them. I'm so glad Christmas comes but once a year!!

Old Man: I take it you don't enjoy Christmas.

Sylvia Ceylon: Take it or leave it. It doesn't make much difference to me. To me Christmas is just another day. I get up, go to the theater and make thousands in a few short hours and spend it in less time than I make it.

Old Man: How do you spend your money?

Sylvia Ceylon: Oh how silly. What an absurd question to ask! My dear man, how does anyone spend his money! By showing himself a good time, of course. Oh, I must admit I



Scene from the original production of *Dark Mirror* at the Roosevelt High School, Wyandotte, Mich. Directed By Mr. Carl S. Hardwicke.

do spend quite a bit of money on clothes, but then I must be "Sylvia Ceylon—the idol of millions."

Old Man: Is that all you do with your money?

Sylvia Ceylon (Off-handed): Oh I donate some to charity. Mike says it's good publicity and helps quite a bit when I come to pay my income tax.

Old Man: Don't you ever do something kind—something that others will never know about, simply because it makes you feel so good?

Sylvia Ceylon: But what good is that if no one ever hears about it?

Old Man: You were speaking of your clothes. What do you do with all them?

Sylvia Ceylon: Oh, I give some to my maid and others I sell. There are plenty of shops which buy them. And just last week I donated a beautiful evening gown to be auctioned off in a bond drive. Oh, I do my part in the war effort.

Old Man: You said you were bored. Why not experiment this Christmas Eve? Let me show you how to get a new thrill from life.

Sylvia Ceylon: How strangely you talk.

Old Man: I have a young protege frightened and bitter. It would take so little to change her viewpoint. Surely, you must have had such moments yourself in those penniless days as a milliner's clerk.

Sylvia Ceylon: Don't. I can't bear to recall them. I have thrust them behind me.

Old Man: Exactly. And you can help this girl to do the same.

Sylvia Ceylon: What are you suggesting?

Old Man: She is about your size—why not outfit her from your own wardrobe? It's been so long since she has had anything nice.

Sylvia Ceylon: So I should give her an original model to correct that? Don't be silly. I'm not hardhearted, however. Why not see my press agent? I think this idea has possibilities. A picture of me as I'm writing a check. I shall be smiling kindly at her while she is weeping. Yes, I think I shall suggest it to Mike myself.

Old Man: Don't trouble yourself. I would not see her so humiliated for the largest check you could write.

Sylvia Ceylon: That's a silly idea, and you're a silly old man. I'm sorry I condescended to talk to you. (*She walks to center when she meets Mike descending from the stairs. They cross to desk. Old man rises from his chair and picks up his coat and hat.*)

Bell Boy (Passing): May I help you, sir?

Old Man: Thank you.

Bell Boy: If you're going out, sir, watch your step. The streets are a sheet of ice now. Do you think it wise—

Old Man: So you think me crazy, too.

Bell Boy: Beg pardon, sir?

Old Man: Have my efforts been in vain? After two thousand years man has still to learn humility and brotherhood.

Bell Boy: I don't getcha. Shall I call a doctor for you?

Old Man: No, no.

Bell Boy: Then let me at least see you to a cab or across the street.

Old Man: That is the first really kind word I have had since I came here. How old are you, boy?

Bell Boy: Seventeen.

Old Man: Seventeen. You hold in your hand right now the key which can close forever the door on the world's greatest miseries. Will you use it or throw it away? If it falls to your lot to be president or ambassador or just a common man—

Bell Boy: I wish you'd explain what you mean.

Old Man: It is not given to me to do that. Look at me straight in the eye. (*He takes bell boy by shoulders.*) I'm satisfied. As long as you and others like you exist there is hope—great hope. Do me one more favor. There will be a young girl coming here soon. She will be somewhat shabbily dressed. Tell her for me that I said she was to wait. I will return again.

(Continued on page 14)

Winning Programs [of the 1942-43 Thespian Season]

PRINTED PROGRAMS

First Place: *The Green Vine*, Troupe No. 53, Washington Gardner High School, Albion, Michigan. Directed by Leitha V. Perkins. Program printed in green on white stock. Contents include cast, story of the play, production notes, "who's who," account of Troupe activities in the war effort, comments on production, and Troupe membership roll. A program designed to keep the audience informed. (Prize, \$3.00.)

Second Place: *Ever Since Eve*. Troupe No. 240, Lubbock, Texas, High School. Mrs. Marie Gabriel, director. Program printed in the form of a class bulletin. Program, in addition to names of players, production, staff, etc., contains statement about acting, backstage notes, short biographical sketch of the authors, and "Dramatics Droans." A program with decided audience appeal. (Prize, \$2.00.)

HONORABLE MENTION

(In the order listed.)

What a Life, Troupe No. 169, Bluffton, Ohio, High School. Directed by Paul F. Stauffer. *Lady Precious Stream*, Troupe No. 385, Centerville, Iowa, High School. Directed by Bernice Moore.

Out of the Frying Pan, Troupe No. 398, Leetonia, Ohio, High School. Directed by William D. Leever.

The Barretts, Elkhart, Ind., High School. Directed by Ben Hudelson.

Ever Since Eve, Troupe No. 210, Topeka, Kansas, High School. Gertrude S. Wheeler, director. *Fun To Be Free*, Class of 1944, Fairfield, Iowa, High School. Directed by Mary Hope Humphrey.

The Moonstone, Troupe 257, Hazleton, Pa., Senior High School. Directed by Marion V. Brown.

The Night of January 16th, Troupe No. 178, Washington High School, Massillon, Ohio. Virginia Lee, director.

What a Life, Troupe No. 231, Alliance, Ohio, High School. Directed by Virginia Geddert. *Mrs. Minniver*, Troupe No. 355, Drew, Miss., High School. Jayne Styles, director.

Letters to Lucerne, Troupe No. 561, Roosevelt High School, Cedar Rapids, Iowa. Roberta D. Sheets, director.

MIMEOGRAPHED PROGRAMS

First Place: *Pride and Prejudice*, Troupe No. 25, Spanish Fork, Utah, High School. Directed by Jayne Evans. Program contains story of the play, cast, production staff; statement about the author; acknowledgements; production notes, account of Thespian Troupe, and statement of forthcoming productions. (Prize, \$3.00.)

Second Place: "Series of publicity leaflets" issued by dramatics department of the Kiser High School, Dayton, Ohio. Robert Ensley director and Thespian Troupe sponsor. A dozen cleverly designated and worded leaflets employed to advertise forthcoming productions. (Prize, \$2.00.)

HONORABLE MENTION

(In the order listed.)

The Very Light Brigade, Troupe 455, Benton Harbor, Mich., High School. Miss Margaret L. Meyn, sponsor.

Letters To Lucerne, Troupe No. 106, Champaign, Ill., Senior High School. Miss Marion Stuart, sponsor.

Remember the Day, Geneva, Ohio, High School. Junior class play. Directed by Miss Dorothy V. Diles.

"Initiation", Troupe No. 371—Seton Players, Seton High School, Cincinnati, Ohio. Sister Marie Palmyre, sponsor and dramatics director.

"Thespian Activity Program for Second Semester," Troupe 412, Union, Oregon, High School. Mrs. Fern C. Truell, sponsor.

Total number of programs entered in the 1942-43 Program Contest: Printed programs, 175; mimeographed programs, 188; total 363.

Notice: All high school dramatics groups subscribing for THE HIGH SCHOOL THESPIAN magazine are cordially invited to enter their programs for the 1943-44 season in our next Program Contest, the results of which will be announced next fall.

National Drama Week

February 6 through February 13, 1944

NATIONAL Drama Week will be observed this year for the purpose of (1) focusing the attention of the general public upon the contributions which the theatre and the drama are making to the war effort, and (2) assisting in the mobilization of the resources and services of all theatre groups for more effective participation in the war effort.

The observance of National Drama Week is of paramount importance to all dramatics groups in the secondary schools. Active participation in this event will serve not only to utilize more effectively the services of dramatics for the war effort, but will also provide such groups with the opportunity to direct the attention of all local drama groups and interested persons to the services they can render in the winning of the war. National Drama Week gives drama groups everywhere a unique opportunity to demonstrate the effective uses to which the dramatic medium may be employed for the purpose of arousing the entire community to the need for greater wartime contributions.

The activities listed below are suggestive of the type of projects secondary school dramatics groups may undertake in observance of this event. Other activities designed to meet local needs and conditions will occur to resourceful teachers and students.

Preliminary Activities

1. *Meetings:* Call a meeting or a series of meetings of the dramatics club for the purpose of discussing and formulating plans for the observance of National Drama Week by the dramatics club, by the school as a whole, and by interested drama groups and persons in the community. No delay should occur in the preparation and launching of a worth while program of activities.

2. *Advance Publicity in the School and Community.* A. *Articles:* With the cooperation of the English and Journalism Departments prepare a series of articles for publication in the school and local papers on the significance of National Drama Week. Mention appropriate activities for the observance of this event. Stress the role of the drama and the theatre in the war effort. Urge local drama groups to take an active part in this observance. (The high school dramatics club may serve as the local headquarters for National Drama Week, with the faculty director as chairman.)

B. *Announcements:* Announce throughout the school and the community, by means of attractive posters, window cards, etc., the celebration of National Drama Week. Members of the dramatics club may speak briefly to each of the homerooms and at one or more assembly programs, on the meaning of National Drama Week. Each homeroom should be urged to undertake appropriate activities for that week. These preliminary activities should be sponsored early in January so that groups may have sufficient time to prepare worth while programs and events.

C. *Radio:* Discuss with the manager of the local radio station the possibility of securing time on the air for one or more advance programs designed to direct public attention to the

observance of National Drama Week. These programs should be given during the early part of January. Programs may be in the nature of talks by the high school dramatics director or by members of the dramatics club, interviews with local leaders of the drama and the theatre, and dramatic broadcasts of suitable wartime scripts, closing each program with a brief statement concerning National Drama Week and how it may be observed.

It should be stressed that these preliminary activities, sponsored throughout the month of January, form an essential part of the observance of National Drama Week. All groups must be given sufficient time to prepare suitable activities and events.

Suggested Activities for National Drama Week

1. Produce on the high school stage, or on the P. A. System, or over the local radio station, a series of short plays embodying war information or stimulating response to war drives.

2. Produce one or more plays or pageants which stress American traditions and backgrounds, backgrounds of the United Nations, themes embodying the basic ideas of freedom, democracy, values of human conduct, etc.

3. Produce a play, or evening of one-act plays, or special program, designed primarily as wartime entertainment.

4. Provide a program of dramatic entertainment for nearby army camps, posts, or bases, and other centers frequented by servicemen.

5. Provide speakers and a program for the school and local clubs and organizations on the role of the drama and the theatre in the war. The role of the Chinese, Russian, and British theatres should be stressed.

6. Sponsor a program or a series of programs over the local radio station, consisting of radio plays, interviews, and talks on the theatre and drama in wartime. (Local radio managers should be urged to "dedicate" their dramatic broadcasts of February 6-13 to National Drama Week.

7. Sponsor a "war bond show" consisting of one-act plays, musical numbers, etc., with net proceeds devoted to War Bonds and Stamps.

8. Organize one or more theatre parties for the purpose of attending a stage performance or seeing an outstanding motion picture. (Ask the Mayor of the community to proclaim February 6 through 13 as National Drama Week.

9. Plan an exhibit of stage models, costume sets, notebooks, drawing, etc., in one of the schoolrooms. A short program of entertainment may be presented during the evenings. Programs may include talks, puppet shows, demonstrations, readings, pantomimes, short plays, skits, musical numbers, and guest speakers. A small admission fee may be charged at these performances with net proceeds given to some wartime cause.

10. Arrange for group listening to special radio broadcasts devoted to National Drama Week which may be presented over major networks. (Refer to your local paper for nature and time of broadcast.)

Dark Mirror

(Continued from page 13)

Bell Boy (*As in a trance.*): Yes, sir. Merry Christmas, sir.

(Old man exits.)

Elevator G (*To bell hop.*): How much did the old boy give you?

Bell Boy: More than I ever had before or shall again.

Elevator G: You mean he really loosened up.

Bell Boy: You fool! You didn't look into his eyes.

Elevator G (*Shrugging her shoulders.*): Not

much Christmas cheer in that. (*She goes up.*)

Mrs. Wareham (*Approaching Fred Gordon as he descends stairs.*): Oh, Mr. Gordon. Mr. Woodruff and I were waiting to see you. Wouldn't you and your charming wife join us in a rubber of bridge?

Mr. Gordon: My wife is not feeling well tonight. You must excuse her.

Mr. Woodruff: But you, wouldn't you play? We can find a fourth I'm sure.

Mrs. Wareham: There's that Miss Lawton. She's deaf but she plays very well.

Telephone Girl: Your car is being sent around, Dr. Cameron. It will be here directly.

Doctor: Thank you. (*There is a sound of an auto horn blowing furiously, then a screech of brakes and a final crash of glass as people scream.*)

Doctor: What on earth is that?

Mrs. Smythe (*Looking out window on landing.*): It's an accident. A car has run down someone. Why I believe, yes, it is, it's that queer old man registered here.

Sylvia Ceylon (*Running up steps.*): Let me see.

Press Agent: Don't, Sylvia, it will upset you too much.

Sylvia Ceylon: Let me go.

Mrs. Wareham: How horrible, why, I was talking to him only a short while ago.

J. J. Woodruff: He shouldn't have taken such a chance—going out on a night like this.

Sylvia Ceylon: They're bringing him in here.

Fred Gordon: Maybe they need some help.

Mrs. Smythe: No, there is plenty.

Mrs. Gordon (*Running down steps.*): What is it? What is the excitement?

Sylvia Ceylon: It's that nice old man. He's been hurt.

Dr. Cameron: My car must surely be here now.

Fred Gordon: But surely you'll see him first. You may be needed.

Dr. Cameron: There is a house physician here. I can not miss my appointment. (*He is preparing to go when the old man is carried in.*)

1st Voice: Careful, don't jar him.

2nd Voice: I think he's still alive.

3rd Voice: Get a doctor, someone.

4th Voice: Whose fault was it?

(*Telephone girl screams.*)

Room Clerk: His room's on the seventh floor.

1st Voice: No time for that, Buddy.

Mrs. Wareham: Doctor, you can't go now.

Doctor: I must, I tell you. Well—oh, all right. (*He sheds his overcoat.*) Better lay him here, boys. Easy now. Slowly. Mr. Gordon, keep the crowd back while I make my examination. (*Fred does so.*)

Mary (*Rushing in.*): They said an old man had been hurt. Was it—

Fred Gordon: Stay back, please. The doctor is examining him.

Doctor: Get me a sheet and blanket and a basin of warm water. Send to my room for my bag.

Room Clerk: Yes, sir. (*He telephones.*)

Mary: Let me see him. Please, please! I must see him. I must tell him—

Mr. Woodruff: You must be calm. Who was he, your father?

Mary: No, no, I don't know who he was. But he was—

Mrs. Wareham: I don't even recall his name. I'm not even sure that I ever knew it. Poor man, he did something for me tonight. (*She turns to Mary.*) Are you the girl he was speaking of?

Mary: I—I don't know. Oh, let me—

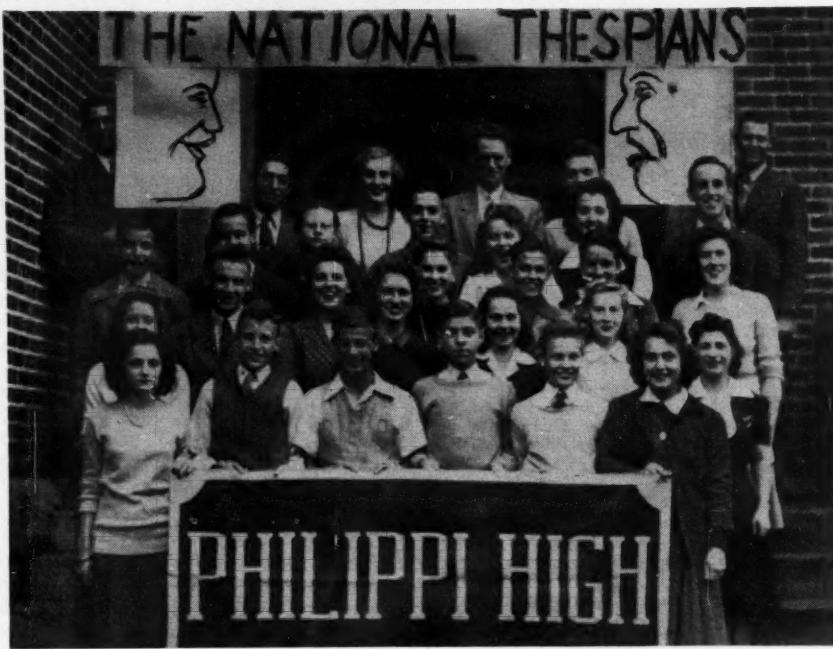
Sylvia Ceylon: He spoke to you of a girl? He did to me, too. Yes, you must be the one. He was kind, yet sorrowful. He seemed to see right through one.

Mary: Kind! Why he was—he was God. (*Maid enters with towels, sheets, blankets and basin.*)

Doctor: We'll not need these now.

Mary: Oh no, no! (*Sylvia consoles her.*)

Mrs. Gordon: I can't put into words what I felt toward him. I resented him at first, yet I feel now that I had lost someone very dear to



Thespians of Philippi, West Virginia; First to Contribute to Servicemen's Library Fund

To Thespian Troupe No. 284 of the Philippi, West Virginia, High School go the honors of being the first high school dramatics group to contribute to the Servicemen's Library Fund. This lively group of Thespians is under the direction of Miss Frances Nucci who has had charge of dramatics at this school for the past two seasons. The sum of \$50.00 given to the Fund was earned early this fall through the presentation of various skits and other forms of entertainment at the County Fair. Incidentally, Miss Nucci writes that these performances, aside from the fact that they proved financially successful, provided excellent amusement.

Those appearing in the picture are (left to right) *First row*: Joan Grimm, Jimmie Ware, Ned Smith, Tommy Roy, Howard Smith, Josephine Boyles. *Second row*: Eleanor Smith, Merle Daugherty, Betty Ann Thorpe, Ethelia Thorne, Mary Ruth Wilson, Charlotte Baughman, Miss Frances Nucci. *Third row*: Jack Ware, George Summers, Betty Harris, Linwood Proudfoot, Carl Finley, Frances Baughman. *Fourth row*: Mary Elizabeth Phelps, Harold Leach, Mary Lang, Betty June Lake, James Clark. *Back row*: Mr. J. H. Carpenter, prin-

cipal, Charmaine Holler, Mr. Maurice Zinn, honorary member, John Compton.

We extend our sincere thanks to Miss Nucci, Mr. Carpenter, and to the members of the Philippi Troupe for their prompt response to a worthy cause.

We also want to extend our sincere thanks to members of Troupe No. 187 of the Brownsville, Pa., High School, with Miss Jean E. Donahey as sponsor, and to the Thespians of Troupe No. 493 of the Kiser High School, Dayton, Ohio, with Mr. Robert W. Ensley as sponsor, for their contributions to the Fund. Both of these Troupes are taking a prominent part in rendering service in a variety of ways, to the war effort. Their loyal and prompt cooperation is deeply appreciated.

The Servicemen's Library Fund is designed to provide reading materials of a dramatic character to the men and women in service. More than eight hundred army libraries throughout the nation and in Alaska are scheduled to receive materials through this Fund. All high school dramatics groups are urged to help in this worthy cause.

CONTRIBUTIONS TO DATE:

Thespian Troupe 284, Philippi, West Va., High School. Frances Nucci, sponsor	\$ 50.00
Thespian Troupe 187, Brownsville, Pa., High School. Jean E. Donahey, sponsor	10.00
Thespian Troupe No. 493, Kiser High School, Dayton, Ohio. Robert W. Ensley, sponsor	120.00
Thespian Troupe 235, Ellenville, N. Y., High School.....	5.00

me. (Doctor covers man with the sheet.)

Mrs. Wareham: Do you know his name?

J. J. Woodruff: Come to think of it, I don't. Who does?

(There is no reply.)

Sylvia Ceylon: There is the tragedy. He lived among us and apparently touched many of our lives, yet we don't even know his name.

Fred Gordon: The clerk will know. (He turns to clerk.) Who is this man?

Clerk: I'm sure I don't know, sir. He registered this morning. He had room 713. I'll

look it up. (He consults rack.) Why, that's queer. His card is—blank.

All: BLANK! But it can't be! Why, that's impossible, etc.

(Reported and cameraman rush in.)

Reporter: Miss Ceylon. How fortunate. We dashed right over without calling. The oddest things happened.

Cameraman: Odd! It's downright uncanny.

Press Agent: What do you mean?

Reporter: You remember the picture we shot of Sylvia and a funny old man—

Max Reinhardt

MAX REINHARDT, theatrical producer of many notable plays in this country and abroad, died October 31 in New York City after an illness of some three weeks. Reinhardt, often honored as "the creator of the modern theater," became ill while supervising the production of an English version of Offenbach's comic opera, *La Belle Helene*. As reported by the Associated Press, his last request was: "No flowers. No pomp. Tell anyone who wishes to send flowers to make a contribution to any war effort that will help defeat Hitler."

(Later in the season we shall have an article on Max Reinhardt written by Prof. Barnard Hewitt.)

Sylvia Ceylon: Oh, stop!

Cameraman: Say, what's wrong here? Why are you all looking so strange?

Dr. Cameron (Moving forward.): The man to whom you evidently refer, lies here. He has just died.

Reporter: Died!

J. J. Woodruff: So you see, your rushing in like this, is quite out of place.

Cameraman: Yeah? Wait till you see the picture, then tell us if we're crazy, or you are.

Press Agent: What is it?

Reporter: The picture of Miss Ceylon turned out fine but—

Mary: But what?

Reporter: That's all there is. The place where the old man should be is blank—blank I tell you.

Sylvia Ceylon: Let me see that. (She takes picture.) He isn't there.

Bell Boy: I know!

All: You? Why haven't you said so? Etc.

Bell Boy: I know, and I think she knows now. (Nodding to Mary.)

Mary: I'm beginning to think I do.

Mrs. Wareham: Then if you know, tell us.

Dr. Cameron: Yes, you must.

Bell Boy: He—he was Christ himself.

All: Christ! Nonsense! We'll all go crazy.

J. J. Woodruff: That's crazy, boy. Why you can see him right here. If he were Christ—

Mary: No, no. He's right. As a man he didn't exist. He was a spirit. The Spirit of Christmas.

Cameraman: But you all saw him. Why I took a picture of him.

Mary: A picture?

Reporter: It never developed.

Mary: Oh, don't you see? We didn't see him at all. He was the soul, the conscience of each of us.

Bell Boy: He lives only in our hearts.

Dr. Cameron: Then if that is true—there should be no one there. (He points to the body. He walks over and pulls off the sheet. There is nothing there. They all gasp with astonishment.)

Sylvia Ceylon: The conscience of each of us. (Telephone rings.)

Telephone Girl: Hotel Pilgrim. Mrs. Gordon? One moment, please. (To Mrs. Gordon.) A Mr. Johnson calling. He wants to know if you're ready?

Mrs. Gordon: Tell him that he is not to call. My husband and I are planning to spend a quiet Christmas together at home.

Sylvia Ceylon (To Mary.): You're badly shaken. We all are. Won't you come and stay with me? Let me help you find a job.

Mrs. Wareham: What was it he said—that it's never too late to make a start. Then surely I should find some small place that I can fill. (There is a silence.)

Woodruff (Goes to telephone.): Police headquarters. I want you to come around to Hotel Pilgrim and arrest me. I'm J. J. Woodruff. Yes. Embezzlement. Frank Piper is innocent. (Church chimes.)

Bell Boy: Listen! The chimes! Ringing in Christmas.

Staging the High School Play

This department is designed to assist teachers in choosing, casting, and producing plays at the high school level. Suggestions as to plays which should be discussed next or how this department may be of greater assistance to teachers will be welcomed.

Edited by EARL W. BLANK

Thespian Senior Councilor and Director of Dramatics at Berea College, Berea, Ky.

The Fighting Littles

By TED SKINNER

(As produced and directed by Ted Skinner at the Boulder, Colorado, Senior High School.)

The Fighting Littles, a family comedy in three acts, adapted by Caroline Francke from the novel of the same name by Booth Tarkington. 5 m., 10 w. Royalty, \$25.00. Samuel French, 25 West 45th St., New York, N. Y.

Suitability

ONE needs know only that the book from which this play was adapted was written by Booth Tarkington to guess that in *The Fighting Littles* we have a play which is most suitable for high school production. The play is the answer to the director's plea for a *good play* which calls for more girls than boys, the cast being made up of ten girls and five boys. The play requires one attractive, though not too difficult, interior. The lines are extremely witty and the type which go over with the high school audience. Nearly all of the characters are strong; hence several of the parts can be called leads. There are no objectionable lines or situations.

Plot

Caroline Francke has done a splendid job of capturing the Tarkington style in her adaptation. The play begins with a breakfast scene where the general topic of conversation deals with the preceding night's escapades. Filmer is questioning Mr. Little, while Cousin Olita is attempting to avert the storm. When Goody, the daughter, enters, she has a patch over her eye. Ham Ellers, Goody's neighbor boy friend, appears with arm in a sling. It is revealed that they have wrecked the family car and were brought home in an ambulance. Mr. Little immediately goes into his own peculiar brand of swearing, "Jam! Bam! Bam-jam! Dob! Bob! The bobdest bobdest bunch of hoodlums . . ." and proceeds to expound his low opinion of the Ellers boy. Forced to suggest someone who would meet with his approval, he gropingly proposes Norman Peel, a self-made, up-and-coming, young business man. At the close of Scene I, Goody is chided by Ham into calling Norman and accepting a date she had previously refused.

In the meantime, Filmer, the younger brother, who is suffering the younger brother complex, has been showing off his manhood by smoking in front of Antoinette, Ham's younger sister. Filmer covers his breath by eating Eucalina pills. The family can't understand the peculiar odor which accompanies Filmer. At the end of Act I, the combination of falling for Antoinette and too many pills causes Filmer to do a dead faint. Olita thinks he was trying to impress his girl and that it is sweet, to which Mr. Little shouts, "SWEET! Dob-dob! Double dob-dad-bubble-dubble-dubble dab. Bob it . . . dabble dob . . ."

In Act II, Henrietta, Goody's room-mate at school, has arrived with her thick southern drawl. Goody, encouraged by her father and mother, has invited Norman over for dinner. Ham has been invited to be Henrietta's partner. Mr. Little soon sickens of his bargain. Ham and his "pal" Filmer hit upon a plan; they get Henrietta to play up to Ham in front of Goody. The plan achieves the desired results.

Norman's aunt, Mrs. Harpeddle, her son Dicky—a reform school fugitive, and Miss Pologa, one of Mrs. Harpeddle's dancers, are added in Act III to build interest. The play reaches a climax with Goody returning to Ham; Mr. Little having the pleasure of throwing Norman and tribe out, after Dicky has wrecked his car. The play settles to a quiet scene between Mr. and Mrs. Little until Almatina reminds Mr. Little that he should call the garage. The play ends with Mr. Little returning to form saying, "Might as well buy the double-blabbled garage. Wouldn't be so many blame-blabbled ills. I'm bobbed if I put up with any more of it, Mrs. Little? Do you hear me? The whole dob-bob time it's one bobbed thing after another!" He is just warming up as the curtain falls.

Casting

Because of the balance in favor of girls, this play should not be difficult to cast for any high school class play or dramatics club production. A strong boy is needed for the part of Mr. Little. Goody and Filmer must be able to carry many important scenes. Filmer ought to be played by a boy who is a natural comedian. Mrs. Little and Cousin Olita should be contrasting types in that they are together in many scenes; the former should be timid from being dominated by her husband, the latter more outspoken. Ham must be likeable as should Antoinette. Henrietta must be able to vamp everyone from Filmer to Mr. Little. Mrs. Harpeddle is the typical, satirized club-woman, or promoter type. The director can get an excellent mental picture of the characters by reading the novel from which the play was adapted.

Directing

As we were doing the premiere performance of this play, there were a number of directing problems that this director had which should not bother other directors. For instance, the play was too long, running about two hours and a half. It is my contention that when a high school play runs much over two hours, you are living on "borrowed time." However,

TED SKINNER

It is always interesting to hear about a first staging of a play. Mr. Skinner brings us that experience in this article on *The Fighting Littles*. I feel you who read it will be enthusiastic. Congratulations to Mr. Skinner and all of those who worked with him.

Mr. Skinner has a B.S. degree from Northwestern University's School of Speech and a Master's degree from the Colorado State College of Education. He was active in the University Theatre at Northwestern and in the Little Theatre of the Rockies Summer Company.

In 1941, *Love From A Stranger*, directed by Mr. Skinner, received the highest rating in its division at the First National High School Drama Conference held at Indiana University, Bloomington, Ind.

cuts made did not cause the play to lose anything; in fact, there was a gain in that the action was speeded up. Then again, much action and business was written into the play by this director. I believe that the stage directions now are complete enough and clear enough to be easily followed.

Since no writer today presents a truer picture of adolescents than Booth Tarkington, I required each member of the cast to read the novel from which the play was taken. I'm sure that the time spent paid off in much more definite characterizations than would otherwise have been possible. Reading the book also gave me many suggestions for business. No doubt, other directors would find reading the book helpful in adding business that I didn't include in the prompt book submitted to the publishers.

Stage Problems

Again, since we were doing the original performance from the manuscript, the problem of designing the set fell upon us. The set called for a nicely furnished room with French doors leading off onto a terrace. The usual fireplace, overstuffed furniture, and staircase were required. In addition, there was to be a breakfast table with chairs for the opening of the play. That is quite a lot to get into one set and not have it look crowded. We solved the problem by placing the living room proper downstage with three steps leading up to a platform where the gateleg table and chairs were placed. The French doors led off from this platform to the terrace. In this way the characters up stage were not blocked by characters or furniture placed down stage, and, as is always true with the use of levels, more attractive stage pictures were possible.

The set was done in medium blue walls with white woodwork trimmed in dark brown. The white fireplace with a large picture framed in white above balanced the staircase left stage. Chintz covered furniture together with summer drapes added to make the set suitable for a summer comedy.

Except for a gradual change in the off stage lighting during the second act, there are no difficult lighting problems. At this time, the lighting changes from late afternoon to evening. Generally, as in most comedies, warm colors should be used in lighting the show.

Costuming

One of the ways of getting variety in a play which calls for a one set show is to have as many costume changes as possible, providing, of course, such a practice is consistent with the character being costumed. Since the play occurs in June, the costumes are limited to summer clothes. Mrs. Harpeddle should be overdressed, particularly with accessories. Miss Pologa's attire is the only other unusual costume. The costume plot included with this article gives complete costume suggestions for each character.



Set and cast for the production of *The Fighting Littles* as produced at the Boulder, Colorado, Senior High School (Thespian Troupe 60). Directed by Ted Skinner.

Rehearsals

As is customary with Boulder High School plays, we spent one week of rehearsal time on this play. This time includes the time during the school day, as well as evenings. As this plan of rehearsal was presented in another article, I won't take time here to discuss it. The article, "Streamline Your Play!" which appeared in the December, 1941, issue of the *THESPIAN*, and which was reprinted in the Director's Handbook issued last fall, deals with this plan of rehearsal. I will merely add that I am as sold on the plan now as I was at the time I wrote the article.

Makeup

The makeup for *The Fighting Littles* requires for the most part straight makeup. Ham should have a darker base, Number 6 in Stein's, showing that he is an outdoor boy. For the first act, Goody and Ham should show signs of the wreck, such as a black eye for Goody, and scratches for Ham. Norman should have a lighter base because of his inside work. Mr. Little's makeup ought to be fairly light but with character line, of course. His characterization is enhanced with a mustache, and by padding him up for a bay window. Henrietta should be made up rather flashily with obvious rouge. Since Almatina is a negro, care must be taken not to get her makeup too dark. She should appear to be made up for a play, not a minstrel. Miss Pologa should have heavy eye-brows, long lashes, and a dark base. Mrs. Little and Cousin Olita require character lines with Mrs. Little being the older looking. Mrs. Harpeddle's makeup, as her costuming, should be overdone.

Budget

The Fighting Littles is not an expensive show to do. The expense depends largely on how much you wish to put into the set. We wanted to build up our supply of platforms so constructed ten parallels for the

set. However, if savings are necessary, platforms might be borrowed, or perhaps eliminated entirely. The show will cost between \$50 and \$100, depending on how

COSTUME PLOT

ALMATINA—25 years old

Same throughout play: black maid's uniform, white apron and cap, black low heeled oxfords, brown cotton stockings.

HENRIETTA PELLER—20 years old

Act I, Scene 2: powder blue suit, frilly white dicky, large white picture hat, white gloves and purse, black and white spectator shoes. Act I, Scene 2: changes to red print afternoon dress, alligator grain spectator pumps. Act II: white formal, silver sandals. Act III: blue crepe afternoon dress, black pumps.

COUSIN OLITA—45 years old

Act I, Scene 1: red and black print crepe dress, red suede shoes. Act I, Scene 2: the same. Act II: red and white polka dot formal dinner dress, silver sandals. Act III: black chiffon afternoon dress, black suede shoes.

FILMER—13 years old

Act I, Scene 1: gray trousers, red and yellow sport shirt. Act I, Scene 2: gray trousers, red and yellow sport shirt, gray cap. Act II: green suit, bow tie, light brown striped shirt. Act III: green trousers, brown shirt, teal blue sweater, green hat.

HAN ELLERS—18 years old

Act I, Scene 1: brown trousers, white and tan sport shirt. Act II: tweed sport suit, white shirt, brown tie. Act III: brown suit, white shirt, brown tie.

MR. LITTLE—48 years old

Act I, Scene 1: light tan suit, white shirt, tan tie, brown hat, white handkerchief. Act II: dark blue suit, change to red bathrobe. Act III: Same as Act I.

GOODY—16 years old

Act I, Scene 1: tawny gray slacks, red blouse, red play shoes. Act I, Scene 2: pink and white suit, white blouse, black and white spectator pumps, pearls. Act I, Scene 2: changes to white chintz dress, red snake-skin shoes. Act II: lavender and pink dress, saddle shoes. Act III: changes to sunset red formal, gold sandals. Act III: flowered print dress, wine-colored dress shoes,

MRS. LITTLE—45 years old

Act I, Scene 1: blue hostess coat, fancy blue slippers. Act I, Scene 2: green silk dress, medium-heeled brown shoes. Act II: black formal dinner dress, black slippers. Act III: pink silk dress and jacket, brown medium-heeled shoes.

ANTONINETTE—12 years old

Act I, Scene 1: light blue shorts, white cotton blouse, play shoes. Act II: yellow and blue wash dress, play shoes. Act III: brown checked cotton skirt, white blouse, white sandals.

CUCKOO—17 years old

Act I, Scene 2: light summer dress, play shoes. Act III: blue crepe afternoon dress, medium-heeled spectator pumps.

SCREWBALL—17 years old

Act I, Scene 2: light summer dress, saddle shoes. Act III: summer afternoon dress, medium-heeled white shoes.

NORMAN PEEL—21 years old

Act II: brown pin stripe suit, white shirt, red and tan tie, brown hat. Act III: tweed suit, blue tie, light yellow shirt, red boutonniere.

DICKY HARPEDDELE—16 years old

Act III: tweed suit, brown hat, white shirt, loud tie and handkerchief.

MRS. HARPEDDELE—40 years old

Act III: dressy dark crepe, black hat, gloves and purse, fur, jewelry.

MISS POLOGA—30 years old

Act III: Egyptian costume, Egyptian headdress.

much money is spent on the set and advertising.

Publicity

We were able to capitalize on the "World premiere" angle in our advertising. All of the newspaper stories and posters played up that angle. A banner was carried in a football parade rally. Pictures were taken of the individual members of the original cast, and were on display in the lobby. For the night of our premiere performance, we borrowed huge search lights from the local theatre. These were brought out from Denver, and the only expense to us was a \$5.00 transportation bill. These lights were played on the sky for an hour before the play began. The net proceeds from our second performance of the play were given to the Community and War Chest Fund. This was also used in our advertising.

Results

When you are directing a play which has from its past record of performances proved itself to be a sure-fire show, you can be reasonably sure that your production will be successful. However, when you're doing a premiere of a new show, even of a play written by Booth Tarkington, you are kept guessing, as to just how it will go. The reception of our two performances, our preview for the student body and our premiere for townspeople, assured me that this play is destined to be one of the successes of the season's to come. Our audiences thought it our best play in quite a long time. I am predicting that *The Fighting Littles* will become one of the most widely produced high school plays during the 1943-44 season.

For the benefit of directors who might like to try a premiere, I wish to state that the benefits derived and the lessons in directing which are learned make the hard work that goes along with the assignment very much worth while.

(In the February issue: *Nothing But the Truth*.)

The Technician's Roundtable

Conducted by A. S. GILLETTE

Technical Director, University Theatre, State University of Iowa, Iowa City, Iowa

Question: We have a good many swivel castors that were purchased some time ago for use on our wagon stages. What we need now are an equal number of rigid castors that can be used under a small revolving stage. New ones cannot be bought now. Is there any way these swivel castors can be blocked, without doing them any damage, so that they will no longer swivel?

ANSWER: Yes, about all you need is an eight or ten inch length of $3/16'' \times 3\frac{1}{4}''$ strap iron. Drill a hole about $\frac{1}{2}''$ from one end of the strap iron that is a little larger than the diameter of the axle of your castor. Drill two holes near the other end large enough to take a No. 9 screw. Now place the strap iron in a vise and bend the two ends so that it will fit snugly when one end is bolted to the axle of the castor and the other end is screwed to the wooden support to which the plate is bolted. To bolt the strap iron to the castor simply remove the nut that holds the axle in place, slip on the strap iron and replace the nut. The accompanying sketch illustrates this rigging.

Question: I have received a great number of inquiries regarding cycloramas and drapery settings. These questions have touched on the matters of materials, color, and rigging and on the best methods of inserting doors and windows. In view of the increasing difficulty confronting all theatre groups in buying lumber and covering materials, we are likely to see many organizations adopting the use of draperies as a substitute for scenery.

ANSWER: If one were to make a list of the requirements that a material would have to meet to be suitable for stage draperies and the purchases made in the light of these findings, a great many mistakes could be avoided. Such a list would include the following:

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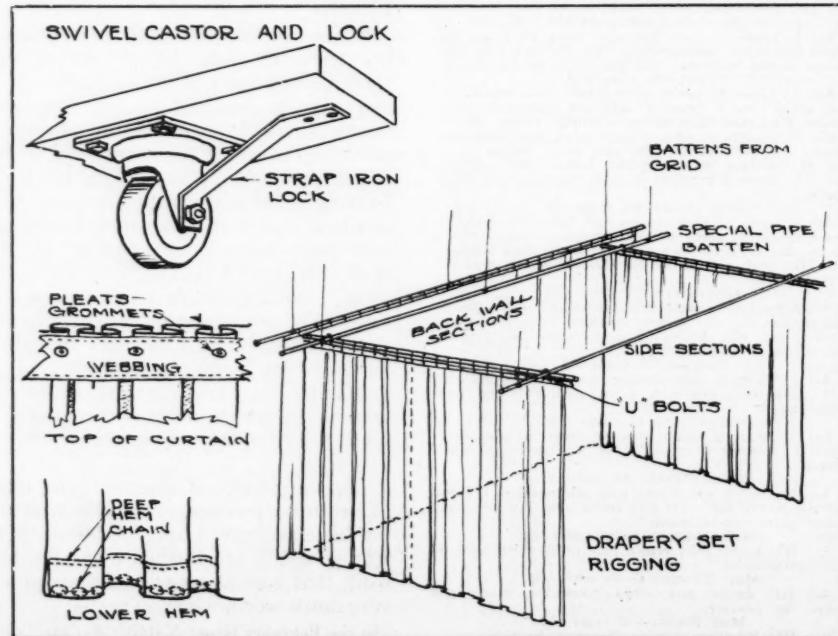
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(A whistle is heard from the porch.)
Virginia: If that's Buzz Lindsay, I'm not here. He never learned to knock at a door.

Midge (Eagerly, crossing to left door, throwing it open.): Well, I'm here. (Whistles shrilly.)

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(Virginia is crossing to stairs pausing on lower steps with a regal air.)

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Midge (Disgusted.): She's here.

Buzz (Enters. He is Virginia's age, easy-going, casually dressed, interesting—to all.): Top of the morning. . . . (To Virginia.) I said top-of-the-morning, Ginny. (Virginia takes two steps upstairs.) I mean—Virginia. (Virginia pauses.) The milkman delivered your note. I didn't know you knew milkmen.

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This is another indication of the difference between the sisters. Midge hurls the muffin, while Virginia under a similar strain would have tried to break into the conversation with less action and more thought.

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The Technician's Roundtable

Conducted by A. S. GILLETTE

Technical Director, University Theatre, State University of Iowa, Iowa City, Iowa

Question: We have a good many swivel castors that were purchased some time ago for use on our wagon stages. What we need now are an equal number of rigid castors that can be used under a small revolving stage. New ones cannot be bought now. Is there any way these swivel castors can be blocked, without doing them any damage, so that they will no longer swivel?

ANSWER: Yes, about all you need is an eight or ten inch length of $3/16'' \times 3/4''$ strap iron. Drill a hole about $1/2''$ from one end of the strap iron that is a little larger than the diameter of the axle of your castor. Drill two holes near the other end large enough to take a No. 9 screw. Now place the strap iron in a vise and bend the two ends so that it will fit snugly when one end is bolted to the axle of the castor and the other end is screwed to the wooden support to which the plate is bolted. To bolt the strap iron to the castor simply remove the nut that holds the axle in place, slip on the strap iron and replace the nut. The accompanying sketch illustrates this rigging.

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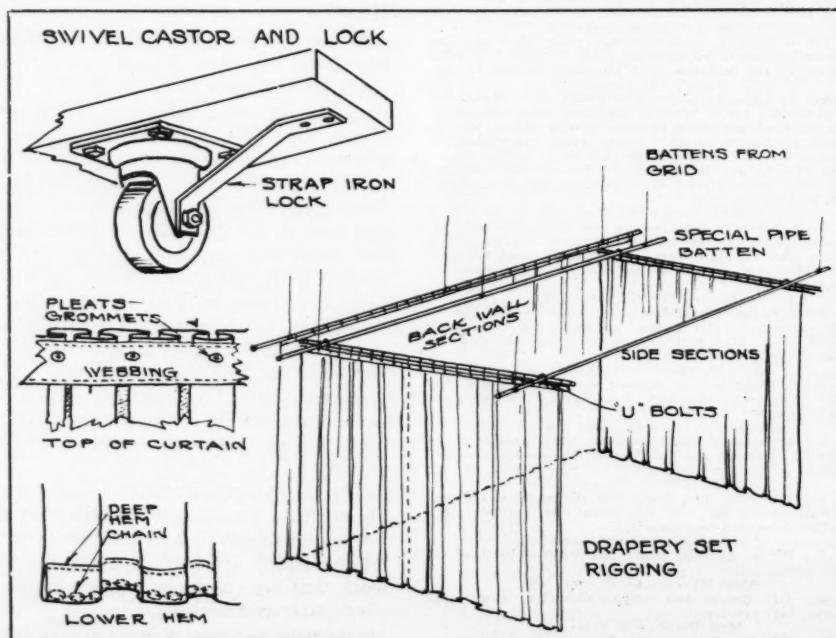
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Makeup for the High School Theatre

by PROF. RAY E. HOLCOMBE

Department of Drama, MacMurray College, Jacksonville, Ill.
Questions pertaining to your problems on make-up are welcomed by Prof. Holcombe. Enclose a stamped, self-addressed envelope with your letter.



Question: In making up a Chinese character, how are the slanting eyebrows made so that the real eyebrows don't show?

Answer: The Chinese eyebrow does not need to be made as markedly slanting as is commonly supposed. The most important factor in gaining the desired effect is the application of the highlighting color on the eyelids. If the base is fairly dark, use yellow for this, but if the base is yellow, or pink and yellow, use white. On each lid extend the highlight in an elongation of the almond shape up through the outer half inch of the eyebrow. Underline the lower eyelid with black, extending the line upward slightly and about a quarter inch past the outer corner. The lining for the upper lid extends from a point halfway across the lids above the lashes to outer corners and then bending up to meet the lower line. Do not put eye shadow on the lids. If the eye lining smudges, the highlighting of the lids will be ruined. To prevent smudging, powder the lid after you have applied a neat, definite lining. The eyebrows should be made with a fairly narrow line for only two-thirds of their length and then should narrow off quickly. When you wish to judge the results of this makeup, be sure to cover the hair and the clothes with dark cloth so that you can get a better idea of the effect you will get when the character is costumed.

Question: Our principal has suggested that we might be wise to purchase a number of the inexpensive mohair wigs so that we'd have them on hand instead of renting wigs. Are mohair wigs satisfactory?

Answer: The mohair wigs advertised in many play catalogs are principally intended for masquerade parties, stunts, or pageants. They sell at prices ranging from 75c to \$1.75 and consequently are turned out in cheap materials and in so-called standard sizes. The rope-like hair is loosely stitched to a cap made of heavily "sized" coarse cloth. (I've never been able to get one that fits anyone's head and the material is so stiff that attempts at alteration result in ripples and bulges). Since for the occasions when we need wigs for high school plays we want a finished character make-up, it would be best to stick to renting good wigs. For stunt shows, carnivals, and pageants, you may find them useful but for plays I'd say, emphatically, "No."

Question: We're doing *Arsenic and Old Lace*. How can I make up a boy to look like Boris Karloff?

Answer: In the first place, you must meet the primary hurdle by being sure

that you cast someone who has basically the same physical structural proportions as Mr. Karloff. You should get a number of pictures and analyze the features. Compare the width of forehead, the length and width of nose, and the length, width, and type of chin. Then, if there's not too great a variation, you can proceed. Hold the pictures at a distance and determine the few factors that give the face its identification as Karloff. Pay particular heed to the mode of hair dress, the line of the hair, the eyebrows, and the deep lines extending downward from the base of the nostrils. Consider the shape of the chin and the shape of the lips. Use a fairly dark base and add a bluish cast to it. When you have tried your make-up, judge it from a distance, with an attempt at getting the same sort of perspective that you got from judging the photographs of the original.

Question: Will you suggest a way in which crepe hair beards can be made to look less artificial?

Answer: Most of the unsatisfactory beard makeups are attributable to two causes: (1) faulty observation as to how a beard grows, and (2) faulty technique in handling crepe hair.

To combat the first fault, collect pictures of many types of bearded men and study the growth of the hair. Notice that beard does not rise abruptly from bare skin to the hair of the beard, and that the line of the beard on the cheek is seldom straight and clean cut. Note the slight variations in color, particularly at the edges. The hair usually extends straight down from the temple hairs, then curves inward below the cheek bone for a distance, then turns downward to the jaw-line about an inch out from the corners of the mouth.

To adopt a better technique in handling crepe hair, here are a few pointers. Straighten out the crepe hair the day before you wish to use it, or at any time previous. Nearly all makeup books will give directions about hair straightening. Lay out your hair in five or six-inch lengths on a towel. Map out the beard area by sketching it in lightly with a brown pencil. Then, put the beard on in a number of sections.

Section number one should go under the chin, the ends being affixed to the tacky surface of the spirit gummed area under the chin. The other ends are faced toward the chin front. This section should extend roughly from above the Adam's apple to the lower rounding of the jaw bone.

Section two should be stuck to the area on either side running from the sideburns to the cheek bone and down to the jaw line.

Section three on either side runs from the edge of section two below the cheek bone in a section about an inch wide. This section runs down parallel to section two to the jaw bone and beyond,—to the length of the beard desired.

Section four is put on at an angle so that one-half of the chin hairs meet the other half of the section at a point just below the point of the chin (or lower, if the beard is to be made a long one). When the hair is well set, run the scissors along the edges and feather out the hairs so that they "bevel" into the skin area. Now you are ready to do the barbering. A more natural look is often obtained by putting in tufts of lighter or grayed hair where the hair is shorter or at the sides of the chin portion. This interesting variation provides a naturalness and depth. It can also be done by brushing in a little white makeup or aluminum powder.

Question: When should yellow liner be used as a highlight?

Answer: The yellow lining color should not be used when pinkish bases are employed. It should be used quite sparingly with the tan bases. I suggest mixing the yellow with some of the base color to get a more natural highlighting color.

Question: Would you advise the use of pancake makeup for high school plays?

Answer: Yes. In a great many instances the straight makeups can be made a very simple problem by use of pancake. Some girls who use a pancake makeup for foundation for street makeup, need only to apply a slightly heavier coat for stage use of the same material. Dry rouge must be used with this makeup, however. The principal objection in the past has been that this makeup has been too expensive. Factors and other sell it for \$1.50 per cake which puts it out of the reach of most of us who want it for stage exclusively. However, now, the ten cent stores and variety stores are selling a number of brands varying in price from 25c to 65c. Since the shades vary for each brand, and since there is so little uniformity in the brands carried in different parts of the country, it is difficult, if not impossible, to list a recommendation of colors. I suggest that you examine those at your local stores and get colors comparable to the bases you have been using most satisfactorily. The sponges sold at the same counters are a necessity, for it is difficult to do a good job without them. In making up characters with this type of base, you'll need to get used to lining before the base dries in order to get a softening of the lines. It is possible to line after the base dries but one needs to be surer of his technique in shading.

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High School Dramatics Groups Enrolled as Contributors to the High School Theatre for Victory Program

Since September 15, 1943

*These groups have mobilized their dramatics program for wartime services
in the school and the community.*

(Number of high school dramatics groups previously enrolled and announced, 149)

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Curtain Call, Appleton, Wis., High School. Ruth McKennan, sponsor. Staged original script, "Sunset At Dawn."

Dirk and Bauble, Austin, Minn., High School. Martha A. Clifton, sponsor. Staged original pageant, "America Sings."

Dramatics Club, Notre Dame Academy, Cleveland, Ohio. Sister Mary Alicia, sponsor. Staged "Victory Variety Show," "American Women and the Flag."

Dramatics Club, St. Bonaventure High School, Sturtevant, Wis. Father Roland, sponsor.

Dramatics Club, St. Scholastica, Chicago, Ill. Eleanor Park, sponsor. Staged patriotic program.

Dramatics Club, Mifflin High School, Columbus, Ohio. June Stewart, sponsor. Staged "Paul Loses the Ration Books."

Speech Class, Tecumseh, Mich., High School. Jane E. Elliott, sponsor. Presented dramatic festival with net proceeds given to community hospital.

Victory Players, Holy Angels Academy, Minneapolis, Minn. Sister Charitas, sponsor. Staged "Heralds of Victory," an original all-school pageant.

Masque and Gavel, St. Joseph High School, Ironton, Ohio.

Thespian Troupe 131, Bloomington, Ill., High School. Geneva Allen, Rilda Betts, sponsors. Sponsored War and Community Chest programs.

Thespian Troupe 292, Olney, Ill., Township High School. Claribel Lee, sponsor.

Dramatics Dept., South High School, Columbus, Ohio. Marguerite Fleming, sponsor. Staged "The American Way," "Americans All, Immigrants All," Let Freedom Ring."

Victory Players, Plymouth, N. C., High School. R. B. Trotman, sponsor.

Richard B. Harrison Dramatics Club, High School, High Point, N. C. Mrs. E. P. Wilson, sponsor. Staged patriotic play.

Dramatics Club, Rancocas Valley Reg. High School, Mt. Holly, N. J. Alma M. Bloecker, sponsor. Staged patriotic play.

Arena Club, Berne, Ind., High School. Beth Blue, sponsor.

Dramatics Club, Negro High School, Havre de Grace, Md. Emma U. Robinson, sponsor. Staged one three-act patriotic play; three one-act patriotic plays.

Thespian Troupe 89, Struthers, Ohio, High School. Laury Norton, sponsor.

Senior Dramatics Club, Zanesville, Ohio, High School. Marie E. Mill, sponsor. Staged "Letters To Lucerne," "Eternal Life."

Tech Players, Technical High School, Springfield, Mass. Sidney V. Doane, sponsor. Staged John Doe American," "Message From Bataan," "Land of Freedom."

Dramatics Club, Quitman, Ga., High School. Mrs. W. P. Warren, Jr., sponsor.

Thespian Troupe 93, Stillwater, Minn., High School. Mrs. Ethel Gower, sponsor.

Footlights Club, Sturgeon Bay, Wis., High School. Lea Wildhagen, sponsor. Staged a series of Civilian Defense scripts issued by the American Theatre Wing.

Mummers Club, Harding High School, St. Paul, Minn. Josie Kellett, sponsor. Participated in Bond and Red Cross Drives.

Dramatics Club, St. Patrick's High School, Eau Claire, Wis. Sister M. Pius, sponsor.

Dramatics Club, Marion, Iowa, High School. Winifred Schrubbe, sponsor.

Victory Players, Canon City, Colo., High School. Evangeline E. Steen, sponsor. Staged three patriotic pageants; furnished speakers for Bond Drives.

Victory Players, Hillside High School, Durham, N. C. Katherine C. Thomas, sponsor.

Dramatics Club, Follansbee, W. Va., High School. Shirley G. Johnson, sponsor.

Victory Players, Mount de Chantal Academy, Wheeling, W. Va. Sister Mary Helen, sponsor.

Victory Players, St. Frances Academy, Sister Mary of Good Counsel, sponsor. Staged program in behalf of war effort.

Dramatics Class, Braymer, Mo., High School. Freda Witherow, sponsor. Staged patriotic assembly program; program for community clubs.

Dramatics Association, Sterling High School, Cicero, Ill. Helen G. Todd, sponsor.

Blue Domino Club, Alliance, Ohio, High School. Virginia Gedder, sponsor. Furnished speakers for Victory Corps; staged "Tub Trouble" with net proceeds given to Stage Door Canteen Fund.

Dramatics Club, Walnut Ridge, Ark., High School. Martha Heasley, sponsor. Staged "I'm in the Army Now," "Little Women," with net proceeds given to Walnut Ridge Army Air Field.

Dramatics Club, High School Department, Intermont College, Bristol, Va. Rhoda L. Nunally, sponsor. Staged "Girls of the U. S. A.," "Letters to Lucerne."

The Stage Players, Montebello, Calif., High School. L. Belle Courtney, sponsor. Staged patriotic plays and assembly programs.

Drama Club, Wilkinsburg, Pa., Senior High School. Sara Parson, sponsor.

Dramatics Club, Robert E. Lee High School, Goose Creek, Texas. Anna Vettors, sponsor.

Dramatics Club, Corsicana, Texas, High School. M. S. Cook, sponsor. Staged "Fun To Be Free."

Victory Players, Danville, Va., High School. Dorothy Fitzgerald, sponsor. Staged "The Four Freedoms," "I Pledge Allegiance," "Education For Peace."

Dramatics Club, Hueytown High School, Bessemer, Ala. Mrs. H. F. Gilmore, sponsor. Staged patriotic plays for assembly.

Play Production Class, Waycross, Ga., High School. Mildred C. Beasley, sponsor. Presented bi-monthly patriotic radio program during past nine months.

Theatre For Victory, Armstrong High School, Richmond, Va. Etna A. Green, sponsor. Presented patriotic review; war stamp rally.

Little Theatre, Stephens-Lee High School, Asheville, N. C. M. Louise Bahanon, sponsor. Produced Commencement programs using Victory as theme; staged "They Burned the Books."

Classroom Theatre, Nevada, Mo., High School. Beaulah Keith, sponsor. Sponsored special War Bond Assembly program.

Thespian Troupe 140, Nuttall High School, Lookout, W. Va. Eva L. Crosby, sponsor.

Enrollment in the High School Theatre for Victory Program is open to all high school dramatics groups wishing to take a more active part in the mobilization of dramatics for wartime services. To enroll in this patriotic project simply mail a postal card to The National Thespian Society, College Hill Station 24, Cincinnati, Ohio, stating that your dramatics group wishes to become an active contributor to the High School Theatre For Victory Program. Helpful materials will be sent to you promptly.

Victory Players, St. Mary High School, Burlington, Wis. Sister Mary Estelle, sponsor. Presented "Honest Abe," "The Light Brigade," and patriotic assembly program.

Dramatics Class, Central High School, St. Joseph, Mo. Martin Bryan, sponsor. Participated in Community Victory Corps inauguration; produced "Squaring the Circle."

Players Club, Central High School, Evansville, Ind. Olema Mote, sponsor. Sponsored several patriotic assembly programs.

Victory Players, Holy Names Academy, Seattle, Wash. Sister M. Eulalia Teresa, sponsor.

Victory Players, Litchfield, Minn., High School. F. G. Warta, sponsor. Staged skits and one-act plays promoting the war effort.

Thespians and Strut and Fret Players, Reitz High School, Evansville, Ind. Mary L. Williams, sponsor.

Victory Players, Grand Rapids, Mich., High School. Pauline Harbaugh, sponsor.

Victory Players, Mount Marie Academy, Canton, Ohio. Sister Mary of Sourdes, sponsor. Staged "Letters to Lucerne"; radio skits to promote War Bond Drives.

Thespian Troupe 34, Fairview, W. Va., High School. Mary Sturm, sponsor. Sponsored paid assembly program for Bond Drive; contacted alumni members in armed forces.

Thespian Troupe 443, Washington High School, Fergus Falls, Minn. Lucy Lee, sponsor. Program in observance of Pearl Harbor Day sponsored.

Dramatics Class, Lindsay, Calif., High School. Allison Hostetter, sponsor.

Victory Players, Brentwood, Mo., High School. Helen Shipman, sponsor. Staged "Citizens of Tomorrow," "You Can Count On Us," "Summer Soldiers."

Paint and Props, Mt. St. Agnes High School, Mt. Washington, Baltimore, Md. Patricia Tierney, sponsor.

Dramatics Class, Baker, Oregon, High School. Joe M. Updegraff, sponsor.

Dramatics Club, Sidney, Nebr., High School. Rilda Ma Newlin, sponsor.

Dramatic Club, Warren G. Harding High School, Warren, Ohio. Justine F. Bettiker, sponsor. Staged one-act plays for community groups; sponsored dance for Red Cross and Stage Door Canteen.

Dramatics Club, Ellicott City, Md., High School. Mary Jane Foelsanger, sponsor. Sponsored several patriotic programs for assembly.

War Commission for Special Programs, Richmond, Ind., High School. Mary Daggy, sponsor.

Drama Club, Academy, Omaha, Nebr. Lucille McGrath, sponsor.

Dramatics Club, Montpelier, Idaho, High School. Lessie W. Price, sponsor. Sponsored patriotic assembly programs.

Thespian Troupe 557, Conway, S. C., High School. Florence Epps, sponsor. Produced series of radio speeches.

Jesters Club, Rochelle, Ill., High School. Ruth A. Evans, sponsor. Presented program at Camp Grant; staged "Junket for the Junkman" and "Time Is Short."

Panther Players, Jordan High School, Long Beach, Calif. Miss A. Adlen, sponsor.

Thespian Troupe 182, Arkadelphia, Ark., High School. R. B. Thomas, E. Doane, sponsors. Sponsored several patriotic programs, participated in Bond Drives; staged "Letters To Lucerne."

Dramatics Club, Fairfield, Ala., High School. Ruth Holbrook, sponsor. *Participated in Bond Selling Drive.*

Troupe No. 479, Rayen High School, Youngstown, Ohio. Lucille Lee, sponsor.

Thespian Troupe 207, Mt. Vernon, Wash., High School. Ellen Opal Coy, sponsor. *Gave a Penthouse program for the local U. S. O.*

Dramatics Club, Lovington, Ill., Twp. High School. Jean La Shay, sponsor. *Sponsored Armistice Day assembly program.*

Victory Players, Brooklyn, Mich., High School. Daphne Rantanen, sponsor. *Produced plays, skits, etc., for War Bond Drives.*

The Footlighters, San Angelo, Texas, High School. Mary E. Compton, sponsor. *Gave second performance of "Seven Sisters" for Stage Door Canteen.*

Senior Class, Bowie High School, El Paso, Texas. Ruth Zeitlin, sponsor. *Presented patriotic three-act play.*

Drama Club, Cushing, Okla., High School. Dora Hobbs, sponsor. *Staged Victory Through Education" for American Education Week.*

Dramatics Club, Dudley High School, Greensboro, N. C. B. J. Wells, sponsor.

Speech Class, St. Joseph High School, Escanaba, Mich. Sister Marion, sponsor. *Promoted sale of Bonds and Stamps by speeches, skits, and radio broadcasts.*

Victory Players, Rossville, Kansas, High School. Bernice Herron, sponsor. *Participated in War Bond and Stamp sale.*

Dramatics Club, Oakland, Md., High School. Roberta M. Cagley, sponsor.

Dramatics Class, Columbia City, Ind., High School. Crystal Hawkins, sponsor.

Dramatics Department, High School North, Wichita, Kansas. Evelyn H. Clark, sponsor.

Dramatics Department, Shelton, Conn., High School. Norman DeMarco, sponsor.

Dramatic Guild, St. Clara Academy, Cincinnati, Wis. St. Thomas More, sponsor.

Victory Players, Central High School, Muskogee, Okla. Bernice Tomlinson, sponsor. *Sponsored weekly broadcasts over local station.*

Speech Club, University High School, Baton Rouge, La. Dallas S. Williams, sponsor.

Dramatics Group, St. Casimir Academy, Chicago, Ill. Sister M. David, sponsor. *Sponsored production of "Victory Sings."*

Dramatics Club, Arlington Heights High School, Fort Worth, Texas. Irma Keathley, sponsor. *Presented play at Camp Wolters for Red Cross.*

Dramatics Club, Columbia, Pa., High School. Bette Frailey, sponsor. *Gave three-act play with net proceeds used for War Bonds.*

Thespian Troupe 359, Clinton, Iowa, High School. Mrs. Mason Lowe, sponsor.

Jet-Makers, Colorado City, Texas, High School. Gladys Miller, sponsor. *Produced full-length evening program for U. S. O.*

Victory Players, Flagstaff, Ariz., High School. Dorothy Brierley, sponsor. *Presented series of patriotic assembly programs.*

Dramatics Club, Warren Harding High School, Bridgeport, Conn. Edna G. McClenahan, sponsor.

Dramatics Club, Lafayette High School, Buffalo, N. Y. Marie Wechter, sponsor.

Thespian Troupe 277, Drumright, Okla., High School. Mary Ellen Sims, sponsor.

Thespian Troupe 150, Stadium High School, Tacoma, Wash. Alice C. Gaul, sponsor.

Dramatics Club, Edmunds High School, Sumter, S. Car. Wm. Shaw, sponsor.

Dramatics Club, Broken Bow, Nebr., High School. N. Jones, sponsor.

Drama Group, Stamford, Conn., High School. Mary E. Higgins, sponsor. *Presented Bond Sale program; staged Red Cross pageant.*

Thespian Troupe 139, Bradford, Ill., High School. Helen E. McElwain, sponsor. *Staged Mr. and Mrs. America, a three-act patriotic play.*

Cap and Dagger Club, Clay High School, East Toledo, Ohio. Janet M. Hinz, sponsor.

Victory Players, Sutton, W. Va., High School. Ruth Hines Hill, sponsor. *Presented patriotic program for Sutton Women's Club.*

Production Class, Lindblom High School, Chicago, Ill. Mrs. H. M. Rosenthal, sponsor.

Dramatics Club, Busch High School, Centerline, Mich. Mrs. Walker, sponsor.

Dramatics Club, Marysville, Kansas, High School. Mary Jane Davis, sponsor. *Provided entertainment for community program; staged patriotic pageant, "Listen Mr. Speaker."*

Victory Players Club, Eastwood High School, Syracuse, N. Y. Cecilia C. Anderson, sponsor.

Dramatic Club, Liberty Memorial High School, Lawrence, Kansas. Dorothea Weingartner, sponsor.

Victory Players, Monroe, Wis., High School. Marion E. Hawkins, sponsor.

Dramatics Club, Mary Potter School, Oxford, N. C. Mary A. Hargrove, sponsor.

Thespian Troupe 552, Elder High School, Cincinnati, Ohio. Rev. Wilfrid Dirr, sponsor.

Thespian Troupe 284, Philippi, W. Va., High School. Frances Nucci, sponsor. *Sponsored programs at County Fair with net proceeds given to Servicemen's Library Fund.*

Thespian Troupe, Alderson, W. Va., High School. Stella Nelson, sponsor. *Staged "Remember Pearl Harbor," "Lavender and Old Lace," in behalf of war effort.*

Scarlet Masque, University High School, Eugene, Oregon. Martha L. Koons, sponsor.

Dramatics Club, Patterson, Calif., Union High School. Mrs. Wellemeyer, sponsor.

Dramatics Club, Dublin High School, Street, Md. Sara Belle Veale, sponsor.

Paint and Wig Club, Salemburg, N. C., High School. Mrs. R. McMillan, sponsor.

Dramatics Club, East Troy, Wis., High School. Florence Zinn, sponsor. *Staged "The Very Light Brigade," "Friends of Mr. Togo,"*

Victory Players, Castilleja School, Palo Alto, Calif. Regine Bertling, sponsor.

Garrison Club, Williamsburg, Ky., High School. Edward E. Sheils, sponsor.

War Dramatics Club, Magnolia High School, New Martinsville, W. Va. *Produced three-act play with proceeds given to American Red Cross War Fund.*

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Speech curriculum includes general speech, public-speaking, debate, interpretation, characterization, radio, acting, scene and costume design, production, phonetics.

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Thespian Troupe, Carlinville, Ill., High School. Alice F. Alford, sponsor. *Sponsored program of one-act plays for U. S. O.*

Dramatics Club, Dearborn, Mich., High School. Jessie Church, sponsor. *Assembly Bond Drive Program sponsored.*

Victory Players Club, Girls Catholic High School, Hays, Kansas. Sister M. Remigia, sponsor. *Produced choric pageant, "They Also Serve."*

Dramatics Club, Ellinwood, Kansas, High School. Gayle F. Stover, sponsor.

Dramatics Club, Pulaski High School, Milwaukee, Wis. Mary Zembrosky, sponsor.

Dramatics Club, Lehighton, Pa., High School. Charles G. Gerner, sponsor. *Sponsored patriotic assembly program.*

Dramatics Club, Calvert Hall, Baltimore, Md. Brother Gregory Augustin, sponsor. *Staged patriotic play, "A Letter to the General."*

Victory Players, Beverly, Mass., High School. Laurenia A. Eastman, sponsor.

Thespian Troupe 260, Big Creek High School, War, W. Va. Mrs. Floy Gamble Byrd, sponsor. *Entire proceeds of one major production given to War cause.*

Dramatics Club, Fitchburg, Mass., High School. Anna E. Dunn, sponsor. *Staged a variety of plays and programs in behalf of war effort; produced "The American Way."*

Victory Players, Villa Maria, Pa., High School. Sister Mary of the Angels, sponsor. *Presented play for benefit of chaplains in Service.*

Playcraft Club, Jesup, Iowa, High School. Miss Entz, sponsor.

Victory Players, Dean Academy and Junior College, Franklin, Mass. Florence E. Bailey, sponsor.

Thespian Troupe 217, Cristobal, Canal Zone, High School. Paul E. Beck, sponsor. *Presenting plays for soldiers in jungle outposts.*

Thespian Troupe 512, Pocatello, Idaho, High School. Alice Genevieve Brittan, sponsor.

Dramatics Department, Champaign, Ill., Senior High School. Marion Stuart, sponsor.

Playcrafters, Troy, N. Y., High School. John E. Howell, sponsor.

Thespian Troupe 560, Winchester, Ky., High School. Nancy M. Cawood, sponsor.

Victory Players Club, Nampa, Idaho, High School. Harold Wennstrom, sponsor. *Sponsored series of radio plays over Station KFXD illustrating significance of important events in U. S. history.*

Dramatics Club, Marycliff High School, Spokane, Wash. Sister Mary Felice, sponsor. *Sponsored production of radio play on need of preventing sabotage.*

Speech Arts Classes, East Liverpool, Ohio, High School. Ruth A. Sloan, sponsor. *Produced two original skits to promote War Bond sales.*

Thespian Troupe 498, Lepanto, Ark., High School. Mrs. Neva Cothran, sponsor.

Thespian Troupe 546, Belington, West Va., High School. Mrs. Margaret Jaco Ford, sponsor.

Dramatic Club, Kelvyn Park High School, Chicago, Ill. Bessie E. Olsen, sponsor. *Presented patriotic pageant, "I Pledge Allegiance."*

Pierrot Club, Bonham, Texas, High School. LuVerne Leatherwood, sponsor. *Staged patriotic drama festival.*

Dramatics Club, Philip Livingston Junior High School, Albany, N. Y. Marion M. Carey, sponsor. *Staged variety of plays furthering the war effort in the school and community.*

Stagecrafters, Phillys Wheatley High School. Robert T. Holland, sponsor. *Sponsored radio broadcast for school; produced plays for nearby camps and city welfare agencies.*

Victory Players, Castor, La., High School. Jewell McCarty, sponsor. *Produced major play was wartime entertainment.*

Dramatics Club, Streator, Ill., High School. Vera O'Hara, sponsor. *Staged patriotic pageant, America Sings.*

The Dramatic Book Shelf

A List of Recommended Books for Dramatics Directors and Teachers

Prepared by a Committee Under the Chairmanship of Elmer S. Crowley, Thespian Troupe
Sponsor and Dramatics Director, Idaho Falls, Idaho, High School.

I. Texts for the Dramatic Class

*1. Katherine Ommeney, *The Stage and The School* (revised ed.) Harper's Publishers, 1939. (504 pages) Price: \$1.60.

One of the best all around high school texts on dramatics. It is interestingly illustrated, includes ample exercises, and is well written. Highly recommended. Divisions include: Part I—Appreciating the Drama: The Play and Its Structure—Types of Drama—History of the Drama. Part II—Attending the Drama: How to enjoy a play—Shopping for Films—Listening on the Air, and Dramatic Criticism. Part III—Interpreting the Drama: Pantomime—Voice and Diction—Characterization—Acting—Platform Reading of Plays—Living the Drama with Shakespeare. Part IV—Producing the Drama—Fundamentals of Play Production—Stage Settings—Costuming—Make-up—Writing and producing Original Plays—Motion Picture appreciation—Going on the Air and Television Production. Appendices include classified plays for high schools, bibliographies, etc.

2. Charles Mather, Aline Spaulding, Melita Skillen, *Behind The Footlights*, Silver Burdett & Co., N. Y., 1935. (479 pages) Price: \$1.89.

This book may be used as a text by teachers having had little experience in the field. It has many interesting pictures of scenes and characters. Underlying principles of theatrical practice are included with exercises and projects embodying each principle. Three divisions of the book include: Background for the Appreciation of Plays, Developing the Techniques involved in Acting, and Preparing for the Production.

*3. E. B. Colvan, *Face The Footlights*, McGraw-Hill Book Co., Inc., N. Y. 1940. (311 pages) Price: \$3.00.

This book deals with Body Grace—Language of the Hands—The Eyes, Breath Control—Voice—Diction—Releasing the Emotions—Laughter and Tears—How to Study the Part, and Stepping into Character. It has many fine drawings and photographs. Exercises in short scenes from plays illustrate particular acting problems. It is a good high school acting text.

4. Lowell Lees, *A Primer of Acting*. Prentice Hall, Inc. 1940. (180 pages) Price: \$1.50.

This deals with only one phase of dramatics—acting. It treats it from the angle that acting is an art. Part I—Observations and analysis: Acting as an observed art—acting as a created art—the actor analysis—the play—motivating the character, elements of the art form. Part II—Practice and Preparation: Awareness of objects, awareness of sensory impulses, abstract patterns, rhythm, tension and relaxation, simple emotions, unity, complex emotions and transitions, atmosphere and mood, stage convention—suggestion—selections and materials—dramatic—comedy—tragedy—dialogue and technique. A good book for beginning class of acting and for supplementary material.

II. General Speech Texts

*1. Sarett, Foster, McBurney, *Speech—A High School Course*. Houghton Mifflin Co. 1943. (490 pages) Price: \$1.84.

This new speech book is divided into four main divisions: Part I—First Principles, including ways to gain poise, gesturing, effective

use of voice, and diction. Part II—Speech Composition: What to talk about, how to organize and develop ideas, and how to think straight in speech. Part III—Public Speech, including discussion and conversation, public discussion, debate, and other forms of public address. Part IV—Interpretative Speech: How to grasp meaning from the printed page, types of interpretative speech, choric speech, and a brief discussion on dramatics and radio speaking. Written by masters of speech, argumentation, and discussion, this text is one of the most practical and up-to-date books available. Written in understandable language and well illustrated, it should be excellent for the high school speech course.

2. Heddle & Brigance, *American Speech*. J. B. Lippincott Co. 1942 (598 pages) Price: \$1.80.

Based on the idea that speech training should not be for the talented few but should be aimed at making efficient future citizens of those now in school, this book can be used for a one or two-year course in speech. The five divisions are: Part I—Everyday Speech in Democracy: Conversation, group discussion, and parliamentary procedure. Part II—Communicating Thought: Gestures, voice, and pronunciation. Part III—Original speaking: Planning and delivering speeches, types of speech, debate, and radio speaking. Part IV—Interpretation: Chorical speaking, story telling, and declamation. Part V—Dramatics: Drama appreciation, acting, preparing and staging plays, and very brief material on playwriting and puppets. This book is a great improvement over the previous book titled *Speech*, by Heddle and Brigance.

*3. Howard F. Seely and William A. Hackett, *Experiences in Speaking*. Scott Foresman & Co. 1940 (512 pages) Price: \$1.72.

The arrangement of this book is unique and

Foreword

THIS project is the fulfillment of a desire to serve busy co-workers who frequently spend time and money on publications advertised as "just what the doctor ordered" but wholly unsuited to high school work.

Through the excellent cooperation of Ernest Bavelly, editor of THE HIGH SCHOOL THESPIAN, many books were made available to the committee. Publishers and libraries were other sources.

Since this is only the beginning of a service we hope will prove helpful, we offer no apologies for limiting the present project to some seventy-five volumes. Of necessity many excellent works are not included. However, all of the books in this "Dramatic Bookshelf" have merit, and we have tried to review each one as candidly as possible. Those we felt were exceptionally worthwhile have been starred (*); those lacking in value have not been considered.

To those committee members who have contributed so much time and effort to this project I extend my sincere appreciation. Members are:

Donald L. Barbe, Director of Dramatics, Minerva High School, Minerva, Ohio.

Edna Mae Ewert, English Department, Idaho Falls High School, Idaho Falls, Idaho.

Robert W. Ensley, Director of Dramatics, Kiser High School, Dayton, Ohio.

ELMER S. CROWLEY,
Committee Chairman.

PLAYS FOR THE VICTORY PROGRAM

In this critical period in our nation's history, it is an obligation of schools and colleges to support our war effort. No more fitting way to do this can be devised than the production of a play that combines entertainment with this purpose. We suggest these plays for your next Victory Program production:

VICTORY HOME—Cast of 7 females, 6 males. One setting. Three acts. Just published. Royalty, \$25. Books, 75c.

AMERICAN PASSPORT—Cast of 4 males, 6 females. One setting. Three acts. Royalty, \$25. Books, 75c.

LAND OF LIBERTY—Cast of 3 males, 5 females. One setting. Three acts. Royalty, \$10. Books, 50c.

LOVING ENEMIES—Cast of 5 males, 6 females. One setting. Three acts. Royalty, \$25. Books, 75c.

AMERICA FIRST—Cast of 6 males, 5 females. One setting. Three acts. Royalty, \$10. Books, 50c.

HIS LOVING NEPHEWS—Cast of 4 males, 5 females. One setting. Three acts. Royalty, \$25. Books, 75c.

LEASE ON LIBERTY—Cast of 6 males, 8 females, extras. One setting. Three acts. Royalty, \$25. Books, 75c.

JOHN DOE, AMERICAN—Cast of 6 males, 6 females. One setting. Three acts. Royalty, \$25. Books, 75c.

SADIE OF THE U. S. A.—Cast of 4 males, 6 females. One setting. Three acts. Royalty, \$10. Books, 50c.

NATHAN HALE, PATRIOT—Cast of 16 males, 10 females. Two settings. Three acts. Royalty, \$25. Books, 75c.

Send for our general catalog which lists these plays.

The
NORTHWESTERN PRESS
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helpful in that the discussion material is followed by a series of "experiences" (assignments) to clinch the points discussed and in some instances "experiences" precede discussion materials so the student can arrive at the conclusions as a result of his own investigation. The aim of the book is to help the student realize the significant part oral expression plays in everyday democratic living. The pattern of organization is as follows: 1—We get underway. 2—We converse. 3—We talk informally. 4—We tell stories. 5—We inspect language qualities. 6—We investigate pronunciation. 7—We improve our voices. 8—We let our actions speak. 9—We prepare to speak. 10—We speak, listen, and preside. 11—We go on the air. 12—We argue in public. 13—We read aloud. 14—We read and speak in chorus. 15—We evaluate plays and players. 16—We play out the play. Helpful material including phonetic alphabet, suggested materials for oral interpretation, etc. are to be found in the appendix. This excellent text is flexible and can be adapted to long or short term courses in speech.

4. Weaver, Borchers, & Woolbert, *The New Better Speech*. Harcourt Brace & Co. 1938. (548 pages) Price: \$1.60.

This volume has undergone rigid revision. Of the sixteen chapters seven are new and the remaining nine completely reorganized in the light of classroom experience and developments in the field of speech. The arrangement of the book, according to the authors, is psychological rather than logical. Part I deals with informal speaking such as conversation, story telling, extemporaneous dramatics and discussion. Part II treats the general principles of voice, pronunciation, gestures, etc. Part III considers public speaking, debate, parliamentary procedure, reading, play production and radio speaking. Exercises developed in the classroom are scattered through the book.

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5. Alice Evelyn Craig, *The Speech Arts* (2nd revised edition). Macmillan Co., 1942. (610 pages) Price: \$2.00.

The Speech Arts has been one of the standard texts of the nation's speech courses, but in my estimation it has been a better source book than a text due to insufficient reading material. With the revised edition the author has produced a very useful text. New material on choral speaking, radio, group discussion, and new lists of speech topics have been added. Both this volume and *The Junior Speech Arts* book can be fully recommended as high school texts.

III. Costuming References

- *1. Lucy Barton, *History of Costume for The Stage*, Walter H. Baker Co., Boston, 1935. (605 pages) cloth bound. Price: \$5.00.

This superior, practical work is definitely a "must" item for stage designers, pageant directors, and followers of the historic and fantastic drama. In twenty chapters the text traces minutely the different phases of human dress and ornamentation from ancient Egyptian to the 1914 period. These facts are supplemented by sketches and reliable instructions for the making, assembling, and color planning of costumes. The chronological continuity and accurate technical detail are greatly enhanced by effective reference to historic incidents, literary works, famous paintings, as well as quaint customs and manners associated with dress down through the ages. Students will value the reference possibilities of the complete bibliography, historical charts, and index.

2. Constance D'Arcy Mackay, *Costumes and Scenery for Amateurs*, Henry Holt and Co., 1915, 1932. (257 pages) clothbound.

A popular old standby, now, revised, this handbook has a definite value as student's text or director's reference. Though not an exhaustive technical study of the crafts, it offers practical suggestions, expert in their simplicity and easy for the inexperienced staff to follow. Chapters include: Costumes, Scenery, Properties, Costume Plates and Scene Plates, all well indexed. Additional reference books and aids are recommended in generous quantity. Numerous illustrations are given, also clear directions for making both costumes and "props." Proved by years of use, this work rates as an indispensable guide for high school and community drama leaders and their assistants.

IV. Play Production Texts

1. Allen Crafton, *Play Directing*, Prentice-Hall, Inc. 70 Fifth Avenue, N. Y. 1938. (264 pages) Price: \$2.60.

A most readable presentation of directing. Crafton's special "plea" and emphasis is on the use of imagination and initiative with the warning that directors are "born." An excellent book for self-analysis (on his standards) as to whether you have the makings of a director and not just a coach. He has been able to hit only the high spots of the fundamentals, but all comments are practical and sound—especially with reference to the audience, the play, and procedure during rehearsals. Some exceptional photos of non-professional performances, well explained.

2. Barnard Hewitt, *Art and Craft of Play Production*, J. B. Lippincott Co. 1940. (388 pages) Price: \$4.00.

Without question one of the best books on directing amateurs written. For any director who is fairly conversant with the essentials of directing, it is a good, solid, practical presentation of not only WHAT to do but WHY, in such matters as zoning, triangular positions, levels, balance. Invaluable for those who are dealing with advanced amateurs. Wealth of good pictures both from Broadway successes and college theatres with pointed explanations of the items to be noted.

3. Emanuel D. Schonberger, *Play Production for Amateurs*, Thos. Nelson & Sons. 1938. (241 page) Price: \$1.50.

Interesting and informative book on the general field of play production. Could be used as a college text or would be fine on the director's shelf. Part I includes discussions on the organizations of the staff, finding the play, selecting the actors, preparing for rehearsals. Part II concerns the designing, constructing, painting, and lighting the set; makeup, costuming, and sound effects. Glossary of stage terms and lengthy list of plays appended. Good general text. Chief weakness is lack of illustrations, but the verbal descriptions are unusually clear and easy to follow.

4. Leslie Crump, *Directing For the Amateur Stage*, Dodd, Mead & Co. N. Y. 1935. (235 pages) Price: \$2.50.

Written for those who must direct a little theatre production without having had the necessary experience. In simple, clear language the author takes up the problems of play production from the choosing of the play to the make-up of characters. No attempt is made by the author to become involved in technicalities, but with ease he moves from one discussion to another in explaining the background essential and helpful to the beginner. Includes such information as tryouts, staging, lighting, first rehearsals, dress rehearsals, etc.

5. Miriam A. Franklin, *Rehearsal*, Prentice-Hall (revised ed.) 1942. (457 pages) Price: \$3.00.

This book accomplishes most ably and intelligibly what it intends to: show a student the principles of acting. And *show* is the word, for with each phase of acting, use of hands, eyes bodily movement, a practical exercise is provided. One of the invaluable parts of the book is the excerpts taken from well-known plays. The language is readable and quickly understandable. Without quibbling the best text on acting for high school students I have ever seen, although it is intended primarily for a college text. Only possible objection for wide consumption is the price. Should be on every director's reference shelf.

6. Mace and Stahl, *Producing the High School Play*, Northwestern Press. Price: 75c.

An explanation with illustrations and pictures of the elementary essentials of directing. Of benefit for a neophyte director. It may be unintentional but some of the 'essentials' seem dogmatic and unbending.

7. Allen Crafton and Jessica Royer, *The Complete Acted Play*, F. S. Crofts & Co. 1943. (385 pages) Price: \$2.75.

This is a text book for the beginning class in dramatics or play production. It takes the production through step by step and deals with all the problems the director and the cast face from the choice of the play to the final night. It has many good drawings of the things explained. It has a valuable list of dramatics books dealing with the problems discussed in detail. A must text book of beginning dramatics.

8. Robert Masters and Lillian Masters, *The Curtain Rises*, D. C. Heath & Co. 1938. (362 pages) Price: \$1.80.

This book has full text of three one-acts and three long plays with suggested production notes, costumes, make-up, etc., for the production of the plays. It has a section on stage language, list-of supply companies on make-up, costumes, scenery and lighting, also a list of books on acting. Very useful for the inexperienced director, this may be used as a text.

9. Charles W. Cooper and Paul A. Camp, *Designing The Play*, F. S. Crofts & Co. 1942. Workbook. Paperbound. Price: \$1.00.

This is a workbook of brief essays on the problems of play production from the selecting of the play to the make-up and staging problems. Contains 48 assignments and 30 worksheet forms. While this is not suitable for a high school workbook, it does offer some excel-

lent material for the director. Outlines for costuming and make-up are very helpful.

10. Robert Edmund Jones, *Dramatic Imagination*, Duell, Sloan, & Pearce, 1941. (157 pages) Price: \$2.00.

For the director who grows weary in his efforts to seek the highest in dramatic achievement this book gives a heartening and welcome word. In a dynamic manner Jones demonstrates the artistic function of lights, costumes, sets. His theme is that it is possible to keep the imagination high even while shouting at the electrician who has just missed another cue.

11. *Our Theater Today*, edited by Herschel L. Bricker. Samuel French. Price: \$3.00.

A good book of its kind in which recognized personages of the stage, such as Pichel, Pemberton, Hopkins, Throckmorton, and some ten others, have set down their philosophy concerning such items as directing, lighting, producing, and costuming. A book to be read by those who want a generalized statement in a short space from a professional standpoint.

*12. Alexander Dean, *Fundamentals of Play Production*, Farrar and Rinehart, 1941. (428 pages) Price: \$4.00.

This book gives a thorough analysis of the technique of directing for those who work with advanced groups. The author explains simply and practically how to achieve proper pacing, balance, use of levels, rhythm, etc., for a truly professional performance. (Professional in the sense of its smoothness and creative qualities.) For any director who wants to make a conscientious study of the creative art of directing, this is the finest book available. Included is a fine collection of photographs, well illustrated and defined as to their intent. Invaluable.

*13. John Gassner, *Producing the Play, and The New Technician's Handbook*. Dryden Press, 1941. (744 pages) Price: \$3.25.

The book affords excellent instruction on the art of directing. The language is simple, direct, and easy to understand. All important phases of directing are included: movement, business, grouping, and areas. The second part is especially valuable since it deals with the latest devices for painting and constructing scenery and props. There are many illustrations and detailed explanations of all procedures—and it's all up to the minute. An excellent book.

*14. Samuel Selden, *The Stage in Action*. Crofts, 1941. (324 pages) Price: \$2.75.

It is practically a toss-up which is the finer book on directing, this or Dean's *Fundamentals*. Both books cover the same principles of directing: rhythm, levels, focusing of attention, areas, pacing, building a scene, etc.; and both emphasize and urge that the production be *creative*. This book is a bit easier to read but just as thorough. If money is any consideration, this would be the choice. An excellent book at any rate.

15. Edwin C. White, *Problems of Acting and Play Production*. Pitman, 1938. (168 pages) Price: \$2.50.

For the size of the book you can get no better advice about the business of directing than here. But the main portion of the book and the most valuable part deals with the business of acting. It is by far one of the best books on acting and is written in readily understandable terms. The chief emphasis is on the necessity for creative ability to develop a role. Very readable. Excellent book on subject of acting.

V. Scenes for Class Room Acting

1. Frances Cosgrove, *Scenes for Student Actors*, Samuel French, 1935. (4 volumes) Price: \$1.50 each.

Vol. I: Short scenes selected from contemporary plays and arranged according to number of characters. Good scenes for men; some scenes for women. (145 pages.)

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Vol. II: Scenes are longer than those in Vol. I and more scenes for women are included. Classified according to type of play and number of characters. There are more scenes where pantomime can be used with the speaking parts. A good preparatory explanation of the situation and mood of the scene is given before each scene. Many of the scenes are for advanced high school, college, and little theatre groups. (146 pages.)

Vol. III: This volume is similar to the two earlier volumes, giving a classification from the best modern plays by number and type of character. Includes also the type of acting problem each group of scenes illustrates. Representative scenes are from *Ceiling Zero*, *Winter-set*, *Ethan Frome*, *Lady Precious Stream*, *The Fool*, etc. This is the best of the three books and may be used for an acting class or tryouts. The acting problems included are good. (127 pages.)

Vol. IV: Scenes from a wide range of contemporary plays are included in this volume. Short introductions setting the mood of the scenes and providing such background as is necessary for an understanding of the situation are included. There are several group scenes in addition to the one man-one woman scenes.

*2. Ernest Hanes and Raymond J. Tallman, *The Laboratory Stage*, Dramatists Play Service, Inc., 1940. (113 pages) Paperbound. Price: \$1.00.

This handbook is designed to provide practice material in the techniques of speech and personality development. Materials are arranged in three divisions: 1. Exercises in Voice and Diction; 2. Exercises in Pantomime, Stage Business, and Tempo; 3. Studies in Characterization and Interpretation. Each division contains short scenes from excellent modern plays. In each group these scenes are arranged for one male or one female. Ensemble studies for one male and one female. Only one scene for

two females included. The material is brief and well suited to advanced high school students. Suggestions prefacing each selection should prove helpful. Additional scenes for practice are suggested at the conclusion of each division.

*3. Dorothy Hopkins Kirkland and Rehn Scarborough, *Practical Workouts For The School Theatre*, Walter H. Baker Co., 1940. (167 pages) Paperbound. Price: 75c.

This little book uses the workshop method of presenting certain dramatic problems without the use of scenery, costumes, and properties. Dramatic problems such as entrances and exits, grouping, crosses and turns, transitions, motivation, stage business, tempo, climax, etc., are included. Each scene is a complete dramatic unit. Excellent for instructors desiring new scenes presented in an interesting way.

4. Edwin Harden, *Practice in Dramatics*, Baker's Plays, 1936. (189 pages) Price: \$1.60.

This book is one of the older collections of practice selections and is arranged in unit form. Units include response and reaction, transition, pantomime, grouping, stage balance, atmosphere, entrances and exits, etc. Each unit has a selection from a play to bring out the particular dramatic problem. Plays include selections from *As You Like It*, *The Emperor Jones*, *Icebound*, *Smokescreen*, *Sun-Up*, etc. Good practice material.

5. Katherine Kester, *Projects in Acting*, Samuel French, 1937. (217 pages) Price: \$1.50.

Acting problems are presented in number of characters to facilitate rehearsals. Suggested stage settings are simple and only essential props are used. The seven problems are: To express emotion and to convey ideas by means of body activity, to develop beauty of voice quality, to speak distinctly, to project the tone, to build a scene to a climax, to portray a character, to invent interesting, significant stage

business. This book is not a text in acting but a supplementary work.

VI. Play Collections

1. *Comedies Seven*, selected and edited by Lee Owen Snook. Row, Peterson & Co. (145 pages) Price: \$1.00.

This little collection of seven comedies is priced low. Most casts are small. Fine for dramatic clubs, lodges, churches and granges. All are non-royalty and can be produced with very little scenery.

2. Clayton McCarty & Sara McCarty, *Star Bright and Four Other Short Plays for The Teens*. Row, Peterson & Co. (169 pages) Price: \$1.00.

These five plays deal with problems of youth from a youthful viewpoint. These plays have been tested by actual performance and may be produced elaborately or simply. Floor plans and light plots are suggested for each play.

3. William Kozlenko, *100 Non-Royalty One-Act Plays*. Greenberg Publisher, 1941. (802 pages) Price: \$4.25.

This is a collection of one act plays suitable for youth and adults. It has a variety of material such as comedy, drama, fantasy, farce, radio drama, etc. This collection may well be used for dramatic clubs, class presentation or assembly programs and should provide material for all age levels. A valuable book for the reference shelf.

4. *Row-Peterson Yearbooks of Short Plays*:

There are six volumes of one-act yearbook plays published by Row, Peterson & Co. All six volumes are excellent and the plays can also be obtained in pamphlet form for production. Yearbooks I and II are out of print, but the plays are available in pamphlet form.

The Third Yearbook of Short Plays, selected and edited by Lee Owen Snook. Row, Peterson & Co. (576 pages) Price: \$3.00.

This collection consists of 25 short non-royalty plays. Twelve plays have the accent on youth. Comedies and serious plays are also included. Each play has a summary of the play and a brief biography of the author.

The Fourth Yearbook of Short Plays, selected and edited by Lee Owen Snook. Row, Peterson & Co. (555 pages) Price: \$3.00.

Twelve of the twenty-five plays in this book of non-royalty plays are comedies, seven semi-serious, and six serious plays.

The Fifth Yearbook of Short Plays, se-

lected and edited by Lee Owen Snook and Evelyn Edemburn. Row, Peterson & Co. (378 pages) Price: \$2.00.

The fifth yearbook contains fifteen plays. These again are divided into comedy, semi-serious, and serious plays.

The Sixth Yearbook of Short Plays, selected and edited by Lee Owen Snook and Evelyn Edemburn. Row, Peterson & Co. (548 pages) Price: \$3.00.

The standard of plays in this last of the series is consistently high with a variety of types. Many of the plays have been used in contests. In this book are thirteen comedies, seven serious and three semi-serious plays. This edition must be had to round out a fine group of one acts.

5. *Robert D. Henry and James Lynch, Jr. History Makers*. Row Peterson & Co. (92 pages) Price: \$1.00.

A collection of eight radio plays designed to back the fundamentals of broadcasting and an appreciation of American history. They are adaptable for class room use. It explains what is needed for a radio production group, how sound effects are achieved, and explains radio language. A valuable little book for beginning radio broadcasting and also as a new method of teaching American history.

*6. *Treasury of The Theatre*, edited by Burns Mantle and John Gassner. Simon and Schuster, N. Y. 1935 (1643 pages) Price: \$3.75.

An anthology of thirty-four great plays from Aeschylus to O'Neill. Each play is complete and unabridged. Appended is a representative list of the world's great plays with dates and brief plot sketch. Excellent bibliography on periods of the drama. One of the best collections available.

7. *Henry Thomas, Stories of the Great Dramas and Their Authors*. Garden City Publishing Co., N. Y. 1939. (481 pages) Price: \$2.00.

A review of the plots of 50 of the greatest plays of all time from Aeschylus to O'Neill. Brief biographical sketches of the playwright prefaces each play.

VII. Makeup

1. *Ivard Strauss, Paint, Powder, and Make-up*, Sweet & Son, New Haven, Conn. 1936. (200 pages) Price: \$5.00.

This valuable volume offers complete coverage of the art of theatre make-up and the theories and forces governing it. Beginning with a sketch of early historical backgrounds, Mr. Strauss presents a thorough, professional

treatment of the methods approved by American stage experts. He explains all modern cosmetic devices, recommends the best choice of available tested materials, and gives the appreciable bits of historical and racial backgrounds required for proper understanding of the art.

The book is well indexed, outlined for ready reference, and supplied with excellent photos and sketches. Detailed make-up outlines of more than fifty types of character are especially helpful. This superior work deserves a place on your reference shelf.

2. *Dr. Rudolph G. Liszt, The Last Word in Make-up*, Dramatists Play Service, 1942. (107 pages) Clothbound. Price: \$1.65.

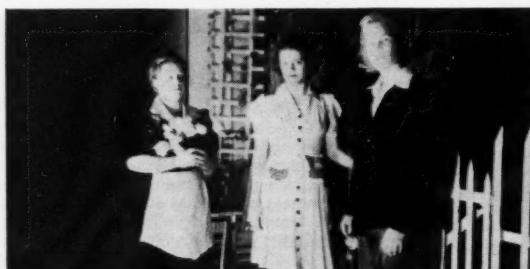
This recently revised guidebook, prepared for actors and directors by an experienced makeup artist, covers all practical details of the field from simplest street make-up to the most complicated character types. (Examples: Cyrano de Bergerac, Mephistopheles, and Neanderthal man.) It includes numerous illustrative sketches and photographic models for guidance of the student. Especially valuable is the 20-page make-up chart with colors and materials outlined for each type. Also included are formulae for the use of those wishing to make their own stage cosmetics. The text is conveniently arranged to serve as text for any make-up class or as a self-help manual for those who lack special training.

3. *Arthur H. Schwerin, The Amateur's Make-Up Chartbook*, Eldridge Entertainment House, Inc., 1940. (22 loose-leaf charts, paper bound in handy detachable cover) Price: \$1.00. Separate charts 10¢ each.

Covering briefly most of the basic steps in school and college make-up procedure, Mr. Schwerin's outlines are designed separately in single page form with effective colored sketches of each model. These are convenient guidance for individual usage by stage players, class members or directors. Each page includes a list of materials and completed directions for application. Low cost and detachable notebook arrangement should make this a popular choice for the classroom.

4. *Jack Stuart Knapp, The Technique of Stage Make-Up*, Walter H. Baker, 1942. (135 pages) Price: \$1.50.

This small book makes use of the excellent illustrations and subject matter contained in the series of make-up booklets published by Max Factor. The material, dealing with the basic fundamentals of make-up and advanced character work, has been supplemented and rearranged by the author. Stresses Max Factor products. Very useful and handy reference book for the director or student.



Scenes from *No Jade Shall Burn* (upper left), *Rose Garden* (upper right), and *Fascinating Fanny Brown*, a program of three one-act plays staged at the Lemmon, So. Dakota High School (Troupe 83), with Helen Moivius directing.

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VIII. History of The Theatre and Theatre Practice

- Arthur Hobson Quinn, *A History of The American Drama* (From the Civil War to the Present). Crofts. Price: \$5.00.

This book is an excellent survey of dramatic literature covering a vast period. The author explains the attending success of the various plays and why they succeeded as they did. For a true student of the theatre it gives an excellent background of the aims and tendencies down through the years from the Civil War. An invaluable list of plays and authors is appended. Well written and easily read.

- Freedley and Reeves, *History of the Theatre*, Crown, 1941. (688 pages) Price: \$3.00.

Starting a little before Aeschylus the authors bring us to Eugene O'Neill. Necessarily the stops at theatrical stations are brief, only three pages for Shakespeare for example, but the book covers so much territory one feels overwhelmed. For so packed a history it reads easily. An outstanding feature of the book is the pictures of all ages, of individuals as well as scenes. Good reference book.

- Glenn Hughes, *The Story of The Theatre*, Samuel French. 1935. (422 pages) Price: \$3.00.

As indicated in the preface, this book is intended primarily for students of the theatre, secondarily for the general reader. The author's aim has been brevity, clarity, and accuracy. Between the covers of this book Mr. Hughes unfolds in story fashion the whole panorama of the theatre. In such a gigantic undertaking much had to be omitted, but one can get a connected picture of the development of the theatre in Asia, Europe, and America. Twenty-nine illustrations. Selected bibliography appended. Excellent survey book.

- Mordecai Gorelik, *New Theatres for Old*. Samuel French. Price: \$4.50.

Gorelik's statement that the "theatre is immortal not because it never dies but because it is always being reborn," sums up his whole attitude and slant of his illustrations, both verbal and pictorial. In his discussions that deal with such abstractions as realism, constructivism, and symbolism, and whether it be director, designer, or playwright, none must forget that the "theatre exists for the sake of its audience." Consequently all forces of stage production are creative. An excellent book for any director who feels his responsibility toward the whole glorious art of the theatre and its traditions and needs a "lift" in that direction. Gorelik begins at the beginning and traces his propositions to the present day movies. Profusely illustrated.

- Sheldon Cheney, *The Theatre* (3,000 years of drama, acting, and stagecraft) Tudor Publishing Co. N. Y. 1929. (558 pages) Price: \$5.00.

For a well-illustrated and comprehensive digest of theatrical history this is rated as one of

the best. Beginning with Dionysius and following through the major periods of drama to the 20th century, this gives a compact readable history of the great playhouses, playwrights, and theatrical developments.

IX. Stagecraft

A. Scenery Construction:

- Leslie Allan Jones, *Scenic Design and Model Building*, Walter H. Baker Co., 1939. (108 pages) Price: \$1.25.

In his characteristic informal style, Mr. Jones describes simply and yet in detail, one good way to make model settings. The material is easy to understand and includes interesting hints on designing settings both interior and exterior. Handy manual.

- Glenn R. Webster and William Wetzel, *Scenery Simplified*, Eldridge Entertainment House, Inc. 1934. (167 pages) Price: \$1.50.

Written for those who have little or no knowledge of stagecraft, this small volume explains the stage, floor plan, designing and constructing the set, organization of the production staff, and includes a brief word of the players. Stage terms appended together with a short selected bibliography and a list of dealers and manufacturers in stage equipment. Well illustrated and practical.

B. Stage Settings:

- Whitworth, *Theatre in Action*, Studio Publications, Inc. (128 pages) Price: \$4.50.

Photographic collection of the best or outstanding plays from all nations. The pictures are well chosen and annotated. Interesting for a director to see the best in scene design but not indispensable for one's collection if it isn't all ready well rounded.

C. Scenery Painting:

- A. Rose, *Scenes for Scene Painters*, E. P. Dutton & Co. (59 pages) Price: \$1.60.

The main object of this book as indicated in the introduction is "to help the amateur scene-painter, by giving a variety of scenes suitable for most plays that are performed by the amateur actor." The bulk of this book consists of 24 plates drawn in pen and ink (not colored) showing "a village street," "small harbour," "country church," "London garret," etc. A brief explanation only is given concerning the colors to be used in painting the scene. Would be good source material for a skilled scene painter, but of little help to one who lacks a knowledge of painting.

- Van Dyke Browne, *Secrets of Scene Painting and Stage Effects*, E. P. Dutton & Co. (75 pages).

This book has outlined the process of scene painting and shows the method of painting a backdrop and the use of perspective. Also a few of the most used stage effects are included. The chief weakness of the book is the fact that the technique of scenery painting is demonstrated by pen drawings and presupposes a knowledge of the mixing and application of

color. Most of the scenes are of English origin. Would be valuable to one wanting scenes from England.

- Leslie Allan Jones, *Painting Scenery*, Walter H. Baker Co. 1935. (107 pages) Price: \$1.00.

Three of the eight chapters in this small book deal with scenery painting. The other chapters deal with the essential features of the stage, types of scenery and scenery construction, and how to be a stage hand. Interesting material on highlighting panels and creating shadows. Written in free, easy, understandable manner.

D. Stage Lighting:

- Jack Stuart Knapp, *Lighting The Stage with Homemade Equipment*, Walter H. Baker, 1933. Price: \$1.25.

This handy little book includes chapters on constructing practical homemade equipment from tin cans and other inexpensive materials; principles of stage lighting and color, special lighting effects, and other material of value to the director who finds himself limited in funds to expend for lighting equipment. Should be on the bookshelf of directors who cannot afford expensive lighting equipment.

- Henning Nelms, *Lighting The Amateur Stage*, Theatre Arts, Inc. N. Y. 1931. (78 pages) Price: 60c. (Paper bound only.)

This is a book on the technical aspects of planning the lighting equipment. It deals chiefly with types of lighting equipment, and the installation of control boards, dimmers, cables, etc. Excellent brief hints on how to get the most out of your lighting plant.

E. Stagecraft Manuals:

- Herbert V. Hake, *Here's How*, Row, Peterson & Co. 1942. (108 pages) Price: \$2.00.

This book with its spiral heavy cardboard cover is one of the most practical books on the market. It deals with practical problems of stage craft from the hanging of curtains and the making of scenery to the construction of home-made dimmers and set pieces. Any director working with high school students will find this most valuable since there is not only a written explanation of *how* but also a clear-cut full page drawing to show *how*. Should be in every dramatic book shelf.

- Sol. Corneberg and Emanuel L. Gebauer, *A Stage Crew Handbook*, Harper & Brothers Publishers. 1941. (265 pages) Price: \$2.50.

A well illustrated detailed but simply written book on stage craft. It has a division for stage carpenters, painters, property, men, effects men, electricians, flymen, grips, technical director, and the designer. This is one of the best books for high school stagecraft. May be used as a text or a valuable reference book to any director of high school dramatics. Your dramatic book shelf is not complete without it.

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Scene from the Senior Class Play, *Campus Quarantine*, at the Jamestown, New York, High School. (Thespian Troupe No. 364.) Directed by Miss Myrtle Paetznick.

3. Mary Helen Hynes, *Practical Stagecraft*. Walter H. Baker, 1930. (85 pages) Price: \$1.00.

Written as a primer of play production for the inexperienced worker, this small volume, in my opinion, covers too much material too sketchily to be of much value to the inexperienced person; at the same time it makes few contributions for the person acquainted with the theatre. As Donald Barbe points out there are several good ideas on lighting the stage and the best material is on designing, dyeing, and ornamentation of costumes with several pages of drawings.

*4. Henning Nelms, *A Primer of Stagecraft*. Dramatists Play Service, 1941. (158 pages) Price: \$1.50.

This is one of the most practical handbooks available to the dramatics director. It consists of the following chapters: Scenery is Simple, The Stage, The Nature of Scenery, Practical Scene Design, Tools, Materials, Building Methods, Scene Painting, Assembling Scenery, and Scene Shifting. It is amply and clearly illustrated by the author, and the materials included are specific. Descriptions and approximate costs of materials and equipment are most helpful. Should be the handbook of every stage crew.

5. Heffner, Selden, & Selden, *Modern Theatre Practice*. Crofts, 1935. (378 pages) Price: \$4.00.

At one time this book was practically the bible of college dramatic courses. The detailed explanations are sound, and on the whole written for stages with limited equipment. Fundamentally, the book is hard to surpass in the building of scenery. But because of its age it cannot include many of the newer methods and materials that other books do. Although the book deals with other phases of production such as directing, lighting, running the show, it comes off second best in this department when compared to a book like *The Stage in Action*. It is still a good buy, but it is also an advantage to know some of the newer materials that have been proved better or easier to use.

6. Richard B. Whorf and Roger Wheeler, *Runnin' the Show*. Walter H. Baker, 1930. (72 pages) Price: \$1.00.

This is another in the series of small, inexpensive handbooks published by Baker's Plays. Briefly, this book discusses types of scenery including box sets, screens, projected sets, columns, ceilings, etc.; lighting with spots, foots, dimmers, and the effect of lights on curtains; and stage effects from wind to guillotines. Twenty-seven different effects are listed and illustrated. Brief, but concise and usable.

Major George Washington

This play in five acts presents George at high school and college age (14-22): lover, surveyor, frontiersman, friend of Lord Fairfax, soldier of Gov. Dinwiddie. \$1.00 per copy. See review on next page.

Order from B. A. WISE, Harrogate, Tennessee

F. Stage Effects:

1. A. Rose, *Stage Effects*. E. P. Dutton & Co. (60 pages).

For the most part the stage effects in this book are very interesting and very old. The director unquestionably can gain a few good ideas from this publication, but many of the effects illustrated are no longer needed on the amateur stage or can be produced more simply than suggested here. The chief value of the book is its age.

X. Radio Technique

*1. Earle McGill, *Radio Directing*, McGraw-Hill Book Co., N. Y. 1940. (370 pages) Price: \$3.50.

To one who wants a knowledge of the fundamental problems involved in radio, this book is a find. Because of his practical experience in the field and his teaching at two leading universities, Mr. McGill has presented an understandable and fundamental approach to radio. In scholarly, yet simple, language he describes in detail the problems of preparing for the broadcast, casting, timing, rehearsing, etc. He also discusses (with illustrations) types of microphones, sound effects, and the different types of productions. Two radio scripts are included together with complete analysis and production notes. Found in the appendix are: catalogue of recorded sound effects, radio signals, and glossary terms. Highly recommended for those who teach or are associated with radio work.

XI. Miscellaneous

1. S. Sylvan Simon, *Let's Make Movies*. (Illustrated by John Wentworth.) Samuel French, 1940. (112 pages) Price: \$1.50.

Here is a fascinating practical treatise on how to get the most out of your movie camera. Includes discussions on selecting the camera, using exposure meters, developing a story in taking pictures, use of mirrors and montage in picture shooting, some hints for shooting pictures indoors and outdoors, editing the film, trick photography, and title making. Suggestions are given for making money with your camera. Written by one of Hollywood's ace directors and illustrated by an expert this is one of the finest publications of its kind.

2. Winifred Ward, *Theatre For Children*. D. Appleton-Century Co. 1939. (335 pages).

The author makes a complete and interesting survey of the children's theatre, traces it historically, discusses how to organize the theatre, how to write a play, what material to use, and suggests plays for different age levels. Tryouts, rehearsals, costuming, settings, advertising, organizing the production staff, etc., are treated. A lengthy play list and bibliography appended. Excellent and informative book all directors should read.

3. Glenn Hughes, *The Penthouse Theatre—It's History and Technique*. Samuel French, 1942. (125 pages) Price: \$2.00.

This is the fascinating story of the origin and development of the Penthouse Theatre. Reads like a novel and is illustrated with scenes from plays produced penthouse style. Babette Hughes' *Life With Mother* and Glenn Hughes' *The Good Sport* are included with directions for producing.

4. Ernest Bavelry, *Yearbook of Drama Festivals and Contests*. National Thespian Society. (144) Price: \$1.00.

The first part of this book excellently evaluates the drama festival. Practical suggestions are given for casting, directing, and judging contest plays. The second part is chiefly valuable as a record of drama festivals and contests held in the United States during 1938-39. Plays especially recommended for contests are listed together with rules and regulations governing contests in several leading states.

5. McCleery and Glick, *Curtains Going Up*. Pitman Pub. Co. 1939. (412 pages) Price: \$4.00.

Not a book to buy before your essential professional books on principles, but a valuable one no less. It is a good report on the Community theatres over America. For all who think that the American theatre ceases to exist beyond Broadway, plus a few road companies, this is a good antitoxin. Includes a fine list of tested plays and one of the best bibliographies on the theatre and its allied arts.

*6. Burns Mantle, *Contemporary American Playwrights*. Dodd, Mead & Co. 1941. (357 pages) Price: \$2.50.

Found in this recent book are biographical sketches of all great American playwrights including those dramatists who have won one or more of the major annual awards from 1918 to 1938, newcomers to the theatre, collaborators, dramatists who were formerly newspapermen, novelists or poets, and playwrights whose record of achievement in the past still entitles them to consideration.

What's New Among Books and Plays

Edited by Mary Ella Boveé

Review Staff: Blanford Jennings, Marion Stuart, Marion V. Brown, Mrs. H. A. Dodd, Elmer S. Crowley, Robert Ensley, E. E. Strong.

Reviews appearing in this department aim to help our readers keep up with recent books and plays. The opinions expressed are those of the reviewer only. Mention of a book or play in this department does not constitute an endorsement by THE HIGH SCHOOL THESPIAN.

Samuel French, 25 West 45th Street, New York, N. Y.

Vickie, a farce in three acts, by S. M. Herzog. 8 m., 11 w. Royalty, \$25. This play is as fast, mad, and moving as a revolving door on a busy Saturday. A young husband, engaged in an important war invention, and his wife, giving her all for a woman's voluntary organization, are the hub of the cyclone. When the representative of the W. L. B. comes to examine the invention, the women mistake him for a spy and almost demolish him. Finally, however, the girls come through magnificently. Humorous, good situations, requires cutting.—*Robert Ensley*.

The Girls Take Over, a comedy in three acts, by Peggy Fernway. 4 m., 8 w. Royalty, none. This topical play tells what five girls in Washington, D. C., do to hold onto a single, eligible male. When he fails to gain recognition for his inventions he decides to return home. The girls take over and devise a scheme to insure his success, and theirs, by keeping him there. Easy, some humorous dialogue, often talky. Theme seems a bit forced by final curtain.—*Robert Ensley*.

An Indian Summer, a comedy in three acts, by Douglass Parkhurst. 16 m., 6 w. Royalty, \$25. This original and somewhat farcical plot keeps an odd assortment of characters moving rapidly to the last line. The action centers around a scatterbrained family and a tribe of Indians who move in with them upon discovering that the deed to the tribe's lost gold mine is carved upon a stone in the foundation of the house. Ridiculous and far-fetched complications pile up until all is settled satisfactorily when the chief of the tribe announces his marriage to the daughter of the house. This play may need some cutting for high school use.—*Helen C. Movius*.

Walter H. Baker Co., 178 Tremont Street, Boston, Mass.

Maid of Money, a comedy in three acts, by Vivian Mayo. 5 m., 7 w. Royalty, none. Those who like their villains without "knives" and their heroines with "gold spoons" can arrest their search. The plot is the tried and true success story of an "orphan" who is in reality the granddaughter of a millionaire. But to be different she inherits not one but two fortunes. The moral: one should never forget his loyal friends because he inherits riches, is well pointed. Easy, good small town characters, generous supply of wisecracks.—*Robert Ensley*.

Mr. Beane From Lima, a farce in three acts, by Jay Tobias. 4 m., 7 w. Royalty, \$10. This story plays the familiar theme that gold isn't where you seek it. Mrs. St. Clair sets her sights for this Lima (Ohio) Beane for her daughter, but daughter aims, too, at another. The latter's aim is much truer and not even her mother's specialty of having "tantrums" deters her. It's a loud, wild show with the usual farcical devices: quarrels, "fits," stupidity of actions, colored maid, and grandpa and grandma with their sagacity.—*Robert Ensley*.

The Bird's Christmas Carol, a play in one-act, by Alden Carlow, based upon the story by Kate Douglas Wiggin. 8 w., 2 m. Royalty, \$3.00. This touching story concerning Mrs. Ruggles and her children rehearsing their company manners for the party offered them by little Carol and her mother, Mrs. Bird, will be warmly received by young and old alike. A grand choice for the Christmas Season.—*Ernest Baveley*.

Choral Speaking in the English Course, a pamphlet, by Cecile de Banke. The title tells all; this pamphlet gives practical, simple, well detailed instruction in the technique of choral speaking. Those who care to taste this type of oral approach to poetry can do no better than start here.—*Robert Ensley*.

Lincoln Memorial University, Harrogate, Tenn.

Major George Washington, an historical drama in five acts, by Boyd A. Wise. 26 m., 11 w. Royalty, \$25. This play concerns George Washington as the young and capable surveyor for Lord Fairfax of Virginia, and as Governor Dinwiddie's agent to the French Commandants in western Pennsylvania under whose direction the Ohio Valley and lands to the west were being brought under French control. Washington appears at his best as a leader and explorer, ready and eager to serve the State of Virginia and the British Crown. Although the play has many scenes, they are short and easily staged. Most of the roles are also short. The resourceful director should have no difficulty in building an effective stage production from the material offered, even if here and there certain scenes are eliminated. The play makes excellent reading material and as such will make a worthwhile addition to the history library. This is a play that should be given careful consideration by those planning programs for George Washington's Birthday.—*Ernest Baveley*.

The Heuer Publishing Co., Cedar Rapids, Iowa.

The Big Blow-Up, a three-act comedy, by Robert St. Clair. 5 m., 7 w. Terms quoted on application. This is an inexpensive play to produce, requiring only a single set throughout. There is a great amount of confusion and excitement, caused by the appearance of four suitcases that look very much alike, one of which contains a time-bomb, and another, a valuable pearl necklace. The play contains fast action, although the conversation at times does not parallel the action. For beginners, this play holds possibilities, since characterizations are easy to achieve, and the lines require little mastery.—*Mary Ella Boveé*.

Star Crazy, a comedy in three acts, by Don Elser. 4 m., 5 w. Terms quoted on application. This new play offers distinct possibilities for amateur production. The language is real; the characters youthful; and the setting simple. The plot concerns the delayed romance between Jerry Andrews, whose head is in the clouds, and Dick Mallon, who's become a baseball star. Younger members of the household undertake to play Cupid and straighten out this romance; and the resulting difficulties are both humorous and genuine. Three mature characters lend weight and balance to this comedy of young people and young situations.—*Mary Ella Boveé*.

Row, Peterson & Co., Evanston, Ill.

Maybe Love, a comedy in three acts, by Kerry Norman. 4 m., 8 w. Royalty quoted on application. The author of this play has a thorough understanding of the adolescent; but the play requires a sensitive handling, since it deals with the "puppy love" stage, which, under careless direction, can be made to appear ridiculous. With the proper approach on the part of the director and cast, this play offers a decided challenge for presentation. It

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Sneak Date, a farce-comedy in three acts, by Joseph H. Arnold. 7 m., 8 w. Royalty quoted on application. Today uniforms are important, and this play, set in a military academy, appeals to people of high school age. The setting can be arranged to taste, and any deviation from the suggested staging will in no way lessen the value of the play. The cast is large, and the types varied; but with an "accent on youth," this comedy is sure-fire. Its dialogue is snappy and fresh, and the script is carefully edited. The plot, while not heavy, is sufficient to insure a full evening's entertainment.—*Mary Ella Boveé*.

The Promised One, by Martha B. Shannon. A pageant of the first Christmas. 7 m., 4 w. Non-royalty. This well-written pageant, though meant for production in the church auditorium, will prove equally effective in the school. The use of many extra parts as angels and choir members makes this pageant particularly well suited to the needs of large groups. The presentation of several well-known Christmas songs by the choir adds dignity and beauty to the performance.—*Ernest Baveley*.

The Dramatic Publishing Co., 59 East Van Buren St., Chicago, Ill.

Johnny on the Spot, a comedy in three acts, by Anne Coulter Martens. 3 m., 12 w., and extras as desired. Royalty, \$25. Johnny, who has been serving in the Navy as a ship's cook and who has never manned a gun, is proclaimed a hero upon his return home for having said, "Keep the guns a-poppin'" during a violent sea battle with the enemy. Johnny is willing to go through with this hoax invented by the radio girl—his girl, Shirley Lee—for a day so that a song memorializing those famous words is sung on the "Song Parade"

over a national hookup. The play is timely and quite lively in its action. The large cast of girls, with only three male parts, will be welcomed by many high school directors. A good, wholesome, and funny play high school groups can easily produce and typical high school audiences will enjoy.—*Ernest Baveley*.

Doubleday, Doran & Company, Inc., Garden City, New York.

Terry Carvel's Theater Caravan, by Alma Benecke Sasse. 1943. Price, \$2.00. In the opening chapters of this delightful book, Terry Carvel appears as a vivacious young lady eager for a part in the college play which turns out to be *Madame Butterfly*, with the great Broadway personality, Carl Zorkoff, as the casting director. Terry wins an important role in the play, and from then on she goes from one dramatic project to another until we find her at the close of the book, as the director of the Stanbrook Repertory Players, and an administrator of a large sum of money left for the purpose of erecting a community theatre. The character of Terry is truly genuine and the situations she encounters and overcomes are those faced by every dramatics director who sets out to establish a community theatre. But this book is more than a novel which makes extremely pleasant reading; it is a book which contains much good sense and inspiration for all theatre workers. The author possesses an intimate knowledge of the educational and community theatre. That knowledge she has used judiciously and convincingly in telling her story. A thoroughly wholesome book every student and teacher of the drama should read.—*Ernest Baveley*.

Eldridge Entertainment House, Franklin, Ohio.
Mrs. Chester's Christmas Carol, a one-act comedy for seven women, by Effa Preston. A fine Christmas play which reveals the senselessness of prejudice. An extremely good role is found in the character of Merusha. A good one-act for assembly. Easily produced.—*Ernest Baveley*.

Little Acorns, a comedy in three acts, by Bettye Knappe. 3 m., 5 w. Non-royalty. This play will meet production needs for junior high schools and other groups with little experience in acting. The story, which concerns the efforts of the Collins children to prevent their father from remarrying, some dozen years after the death of his first wife, plays well and should offer no production problems. The teenage parts of Millie, Dennis, and Lorna, are well-drawn and true to life. The dialogue is quite plausible, with the action moving along at a pace audiences enjoy. A good little play this, with much in it that will appeal to beginners in dramatics.—*Ernest Baveley*.

Elizabeth or "Liz", a comedy in one act, by Mary Stearns. 3 m., 4 w. No royalty, but the producing group must purchase seven copies of the play. One simple interior. The play tells what happens when Elizabeth comes to visit her roommate, Sally, and discovers that Sally's brother has accepted her as his date, only because Sally has promised him whole ownership of the car they owned between them.

Amelia in Reverse, a comedy in one act, by Betty Knapp. 3 m., 4 w. No royalty, but the producing group must purchase seven copies of the play. One simple interior. This is a play about Amelia Peters and the difficulties she experiences when as Peter Amelia she enters a slogan contest and wins.

Who Killed Ann Gage?, a one-act melodrama, by Robert St. Clair. 4 m., 4 w. One simple interior. No royalty, but the producing group must purchase eight copies of the play. This is the story of Ann Gage, a selfish old woman who has caused the unhappiness of several individuals. When she is found dead, suspicion naturally falls on each of these in turn since each had a good motive for killing her. Have some interesting parts.—*Marion V. Brown*.

PLAYS FOR SCHOOL PRODUCTION

EVERY FAMILY HAS ONE

By George Basson

The eccentric Reardons, over-impressed with their ancestry, are brought sharply to their senses when cantankerous Grandma and a pretty visiting cousin drag skeletons from the closets, causing comic havoc. 75c. (Royalty, \$25.00.)

LETTERS TO LUCERNE

By Fritz Rotter and Allen Vincent

A New York production last season. It is a simple and human story of a girls' boarding school in Switzerland, dealing with tolerance and understanding in time of war. The play has humor in its treatment and significance in its theme; tender and touching. 75c. (Royalty, \$35.00.)

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By James Thurber and Elliot Nugent

Tommy Turner, a young college professor, is faced with two problems—a romantic one and an academic one. The solution of one forces the solution of the other. Paper, 75c. (Royalty, \$50.00.)

MR. AVERAGE AMERICAN

By Ralph Underwood

When Public Enemy Number One gets into the house of a timid bookkeeper who is interested in hypnotism, the hilarity begins! Appealing comedy-melodrama. 50c. (Royalty, \$10.00.)

I'D RATHER BE YOUNG

By Dorothy Bennett and Link Hannah

An amusing and human story of the clash in temperaments and ideas which results when a small town librarian with three nieces to raise and a New York engineer with a modern-minded daughter consider marriage. Funny and natural. All-female cast. 75c. (Royalty, \$25.00.)

ALL GUMMED UP

By Joseph Spalding

Romance and adventure in a candy-factory which attempts to make antiseptic gum and becomes involved with Washington, priorities, and the war-effort when the gum turns out to be rubber! 60c. (Royalty, \$10.00.)

DEADLIER THAN THE MALE

By Pete Williams

The receptionist's determination to unmask the spy among the clientele and staff of a beauty salon leads to a hair-raising climax which threatens her own life. For an all girl cast. 60c. (Royalty, \$10.00.)

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New, worthwhile comedy of youth about a charming hoyden who, under the influence of Spring and first love, disrupts a pleasant, typical American home in a brightly humorous manner. Touched with sentiment, designed to entertain. 75c. (Royalty, \$25.00.)

INCOGNITO

By N. Richard Nusbaum

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OUT OF THE FRYING PAN

By Francis Swann

A successful Broadway comedy in which six stage-struck young people share an apartment and many humorous situations. 75c. (Royalty, \$25.00.)

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By Rose Franken

Popular comedy success. Child-wife Claudia meets three crises which lead her into womanhood. Tenderly, humorously told, the story has universal appeal—a big hit! 75c. (Royalty, \$50.00.)

THE FIGHTING LITTLES

By Caroline Francke

Booth Tarkington's recent novel makes an amiable and delightful family comedy. Through three acts the quick-tempered Littles squabble their way thru differences in viewpoint and ridiculous situations without even knowing how funny they are. 75c. (Royalty, \$25.00.)

THIS FREEDOM OF OURS

By Fred Caldwell

Timely comedy-drama dealing with an American family which becomes involved with a suspicious maid, a Nazi saboteur, and much complicated excitement. 60c. (Budget Play.)

KEEP 'EM TRYING

By Stanley Grayson

Mistaken identity makes for hilarious complications when Kelly Vincent fails to show up for his marriage and then Victor Kelly, who looks exactly like Kelly Vincent, moves in next door to the deserted bride with a new bride all his own. 60c. (Royalty, \$10.00.)

PAPA IS ALL

By Patterson Greene

Theatre Guild production last season. A cheerful comedy about the Pennsylvania Dutch. Tyrannical Papa, hated by his family, fortunately disappears to everyone's satisfaction—only to return. Highly entertaining. 75c. (Royalty, \$35.00.)

A MURDER HAS BEEN ARRANGED

By Emylyn Williams

This novel and unique thriller by the author of *Night Must Fall* tells how a charming but sinister murderer poisons his uncle at a party on the stage of a theatre—and is brought to justice in an ingenious and entertaining manner. 75c. (Royalty, \$25.00.)

RING AROUND ELIZABETH

By Charl Armstrong

Produced in New York last season, Jane Cowl starring. A case of amnesia for Elizabeth, hard-taxed center of an irritating household, permits her to indulge in hilarious caprices which bring about a satisfactory solution to her problems. 75c. (Royalty, \$25.00.)

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By Lennox Robinson

This is a decidedly entertaining domestic play of Irish home life and match-making, and has to do with the difficulty of finding the right husbands for the right women. 75c. (Royalty, \$25.00.)

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By Paul Loomis

This is a screamingly funny burlesque of the old fashioned melodrama at which everyone is able to laugh. 75c. (Royalty, \$25.00.)

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By Florence Ryerson and Colin Clements

This comedy of youth by the authors of *June Mad* is the mirthful story of Susan Blake and her hectic experiences as assistant editor of the school paper. Cloth, \$1.50; paper, 75c. (Royalty, \$25.00.)

LITTLE WOMEN

By John Ravold

This is a new dramatization in one set of the famous and always-popular Alcott novel. Mr. Ravold has dexterously and humorously woven the story without omitting one salient incident. 50c. (Royalty, \$10.00.)

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Mystery drama in a Prologue and 2 acts; 9 w, 1 int., by Wilfried H. Pettitt. In this sensational Broadway thriller we have something new in the field of mystery. Here the killer is not some embittered alien or sinister butler but one of a group of nine pretty girls, college mates, members of the same club, effervescent as ice cream soda and seemingly just as harmless, who have assembled for an initiation in their clubhouse. Released everywhere. Price, 75c. Royalty on application.

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A 3-act Drama; 7 w, 3 m, 1 int., by James Gow and Arnaud d'Usseau. Seldom has any Broadway success aroused such widespread interest in people in every walk of life; it has started discussions on the radio and has evoked extended comment in the press, far beyond that given most serious plays. (See, for instance, the coverage in the magazine Life, Town Meeting of the Air bulletins, special articles in the N. Y. Herald Tribune, PM, etc.) At the time we go to press, "Tomorrow the World" is topping all serious plays in box office in New York. The play is restricted for amateur use, but because of its great importance, it will be released in some territories by December 1, 1943. Playbooks ready December 1. Price, 75c. Royalty on application.

.... Best Foot Forward

By John Cecil Holm. 1 set, for 10 m, 7 w. The smash Broadway hit that moves with the swift pace of all George Abbott shows. It's all about the troubles a boy gets into when he invites a movie star to the school dance—and then she really comes. Brooks Atkinson of the New York Times wrote: "It is a pleasure to sit down to this fresh good-humored show," and Life Magazine echoed: "The whole show clicks as an evening's joyous entertainment." A tremendous hit, with over 300 performances in the Ethel Barrymore Theatre in New York. Now released everywhere in the U. S. A. and Canada. Price, 75c. Royalty on application.

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